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ShoWest in Las Vegas

ShoWest, the annual gathering of conventional theater operators and Hollywood studios, was held in Las Vegas March 29–April 2. Exhibitors saw advance screenings of coming features, including *The Soloist* with Robert Downey, Jr., *The Proposal* with Sandra Bullock, and an animated 3D film, *Battle For Terra*.

The chief topics of conversation, in the hallways as well as the panel discussions, were 3D, the digital conversion, and showing alternative content in theaters such as concerts and sporting events. In the keynote address at a luncheon sponsored by **Imax Corporation, Jim Gianopoulos**, CEO of **Fox Filmed Entertainment**, called 3D a “game changer,” and pointed to favorable signs for the exhibition industry: during each of the past seven economic recessions, people continued going to the movies. Also, even though many are concerned about home theater systems and computer games weakening the theatrical movie market, he claimed that studies show that the more such “toys” con-

(see **SHOWEST** on page 7)

Inside LF Examiner

The Insiders by Gina Trimarco	2
What Consumers Think of 3D	3
The Biz: Deals, Personnel	4
In Production	14–15
Premiering Next Month	16
Worldwide LF Theater Inventory	17
Bookings Data	18–25
Directory	26–27
Classified Ads	27
Shorts	28

GSCA Film Expo in L.A.

Nearly 200 delegates attended the **Giant Screen Cinema Association’s** annual Film Expo in Los Angeles, March 17–18, 2009. The main focus of the meeting was screening ten new GS films, but the mini-conference also packed committee meetings and previews of films in progress into two busy days.

On the day before the conference proper, the Dome Alliance, the 3D Interest Group, and the Museum Film Network held meetings to discuss ways to support production of films that meet their particular needs.

On the day after the Film Expo, the GSCA sponsored a Dome Day at the **Reuben H. Fleet Science Center** in San Diego. Some 70 delegates traveled from L.A. by bus to see several of the new films on the newly refurbished screen of the world’s first IMAX Dome theater.

The ten new films presented, and their production companies, were:

<i>Animalopolis</i>	Graphic Films
<i>Call of the Wild 3D</i>	3D Entertainment
<i>Grand Canyon Adventure</i>	MacGillivray Freeman Films
<i>Journey to Mecca</i>	SK Films
<i>Molecules to the MAX</i>	Rensselaer, Nanotoons
<i>Monsters vs. Aliens</i>	DreamWorks
<i>Mysteries of the Great Lakes</i>	Science North
<i>Slit Scan 3D</i>	Graphic Films
<i>Under the Sea 3D</i>	Warner Bros.
<i>Van Gogh: Brush With Genius</i>	Caméra Lucida, La Géode

Presented in the Films in Progress session were:

<i>Arabia 3D</i>	MacGillivray Freeman Films
<i>Around the World in Fifty Years</i>	nWave Pictures
<i>Call of the Wild</i> ...Check	Entertainment, 3D Entertainment
<i>Game Day! College Football to the Max</i>	Grainey Pictures
<i>Harry Potter and the Half-Blood Prince</i>	Warner Bros.
<i>Legends of Flight</i>	Stephen Low Company

(see **GSCA** on page 6)

The Making of *Journey to Mecca*

In 1325, famed 14th century Moroccan traveler Ibn Battuta set out from his native Tangier on an epic journey to Mecca, the historical and cultural center of Islam. By the time he returned 29 years later, he had traveled the world from West Africa and Spain to India and China, covering some 75,000 miles, three times farther than Marco Polo. At the suggestion of the Sultan of Morocco, Ibn Battuta dictated his reminiscences, which became one of the world’s most famous travel books, *The Rihla*.

Journey to Mecca is a dramatic and documentary giant-screen feature, filmed in Saudi Arabia and Morocco in English and Arabic. The film tells Ibn Battuta’s amazing story, following the first of his many pilgrimages. His perilous journey is filled with adventure and presents a vivid picture of Islamic civilization during the 14th century. The story is book-ended by a look at the Hajj, the annual pilgrimage to Mecca that today draws three million Muslims from around the world to perform rituals that have been repeated for over 1,400 years.

The narrative scenes were filmed in Morocco and in desert locations near the Algerian border where the production assembled the longest and one of the largest caravans ever filmed, featuring camels, horses, donkeys, sheep, and goats, in addition to hundreds of extras in period cos-

(see **JOURNEY** on page 8)

Premiering next month
Star Trek: The IMAX Experience
Night at the Museum: Battle for the Smithsonian: The IMAX Experience
See page 20.

Founded 1997 as MaxImage!

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The Insiders

Effective Communication Can Make You Money

by Gina Trimarco

Can you hear me now?" We are all familiar with this annoying cell phone commercial phrase, but it has so much more meaning than someone's bad phone connection. Most recently, for me it has become another way of saying "Are you listening to me?"

I've always understood the importance of listening to people, be it customers, friends, bosses, significant others, you name it, and now that I run my own company I've truly come to appreciate the art of listening. Ironically, I teach this skill to my clients. Effective listening leads to effective communicating, which leads to more revenue. Sounds lofty, I know. I'll try to relate it to some real-life situations.

During my days as a general manager in an IMAX theater, I preached to my employees the need to allow customers to vent, especially in a tourist destination. While these people are on vacation and should be happy, they are often stressed out for a number of reasons. Maybe ten things went wrong for them today before they walked through our doors, and they're miserable. The smallest inconvenience or problem they might encounter with our service could be their final straw.

The best thing to do is let them complain and vent until they feel better. Sometimes that's all they want. I've had several customers apologize to me for their obnoxious behavior after realizing that I was just sitting their quietly while they ranted. Some have even said: "Thank you. I just needed to get that off my chest and I will definitely return as a customer because of how you treated me."

I welcome complaints. When customers complain there's usually at least an ounce of truth in what they're saying, which means we have room for improvement. It's the customers who don't complain that we

need to worry about: they had a bad experience and didn't complain, but went home to tell ten people not to patronize us.

The moral of the story: be willing to listen for the purpose of improving service and ultimately generating more revenue in repeat or word-of-mouth business.

Listening also goes hand-in-hand with the improv concept of "yes, and..." that I wrote about last month. When we listen to someone's comments, needs, compliments, or complaints we have an opportunity to accept feedback and grow or improve as a business or as a person. Listening may also require us to become more flexible to make changes for the good of the business.

For instance, I started my new business with the intention of executing my business plan in a the following order: 1) train individuals, 2) provide business solutions through improv workshops for companies, 3) produce improv shows to capitalize on tourist traffic, and 4) establish a training program for children. As I started networking, more and more moms were asking me if I was teaching a kid's class. They told me they were tired of driving a minimum of four hours, round trip, to another town to take their kids to a class. They also said that even in this economy they will spend money on their children instead of themselves.

I didn't take it too seriously at first. It wasn't part of my original business plan to start kids' classes so quickly. Then I started implementing my e-mail campaigns and analyzing Web traffic. I was astounded to see the number of click-throughs from my e-mail newsletters to my Youth Classes web page. Was I missing the boat because I had blinders on? I decided that I had better listen to the e-mail and Web statistics, and quickly created a program for kids. The first class is nearly sold out.

Cool, right? Well, it gets better. A dad e-mailed me to ask me if I made exceptions about the age group I teach so that his daughter could take the kid's class. He wrote that he'd

like to meet with me to discuss my corporate training program! Turns out that he owns 23 restaurants and I'll be facilitating teambuilding at the company's next quarterly. His company is very well known, and having him on my client roster will help build my company's credibility. Eventually I made it back to my original business plan. If I hadn't listened to what the clients were saying, I might have missed some opportunities!

Here are some quick insights on effective communication I've borrowed from E. Petsey Reynolds of Actions & Attitudes, a Myrtle Beach, SC, management consulting firm:

- Listening is the highest compliment one can pay to another person. Actually paying attention to and trying to understand another person is key.

- Paraphrasing what you've heard is not only a good habit, but it saves time and time is money. The key to paraphrasing is to clarify the needs of all parties. Most people like to be acknowledged for what they have to say. Try paraphrasing by saying "So, what you're saying is..."

- Tone of voice has a lot to do with how the message is received. Emotions and facial expressions affect tone of voice. Learn to smile when you talk. When you're happy, be sure to tell your face!

- Myth: Communication is easy. False! It's simple, but not easy.

- Myth: There's one way to communicate - my way! How many times have you said: "They just don't understand me and what I have to say." Maybe they really don't understand you based on your communication style.

Of these insights, the one that resonates the most with me is that communication is simple, but not easy. It requires work and a cognizant effort by all parties involved, especially in today's fast-paced world. What's too easy is becoming distracted by the newer forms of communication - e-mail, phones with email, the Internet, Facebook, etc. Add to that the fact that, because of the economy, many of us now have

What Consumers Think of 3D

by Nick Dager

Two new studies strongly suggest that most consumers are embracing 3D enthusiastically and that the need to wear glasses to enjoy 3D content is not a big obstacle for most people. The studies also show that the more people know about 3D the more they like it, something that holds true for 3D in movie theaters, video games and in home theater.

The first study, released jointly by the **Consumer Electronics Association** and the **Entertainment and Technology Center (ETC)** at the **University of Southern California**, offers a comprehensive history of 3D technology, a look at where that technology is going both in movie theaters and in the home, and offers the results of a survey that wanted to find out what average consumers think about 3D.

That study was supervised by **Shawn DuBravac**, economist for the CEA and an adjunct professor at the **George Mason University School of Business**, and by **David Wertheimer**, executive director of the ETC.

The second study comes from the group **Meant to be Seen**, which bills itself as “the foremost authority group on stereoscopic 3D gaming and home entertainment.” Their report, which tilts heavily to the gaming community, nevertheless dovetails in some ways with the findings from the CEA and ETC.

The CEA-ETC study “set out to gain a baseline understanding of consumer interest in and attitudes towards 3D,” with a particular emphasis on how soon people might be introducing 3D technology into home theaters. A national sampling of just over a thousand adults was surveyed by

telephone last December. Here are some of the highlights.

Overall awareness of 3D is still low; just 40% of people in the top 20 media markets reported that they’d seen or heard information about 3D content. But nearly a third of the people who were aware of 3D had already seen a 3D movie in a theater and of that group more than half say they’ll watch another 3D movie in the next 24 months. While these numbers might be discouraging to some, the CEA-ETC study notes that they compare favorably with numbers that were gathered in a 1998 about digital TV; today more than 60% of households have digital TV and adoption is proceeding steadily.

Of the people who have seen a 3D movie in a theater, almost 40% say they would prefer a movie in 3D compared to the same movie in 2D.

Of the people who have already seen a 3D movie in a theater, almost 40% say they would prefer a movie in 3D compared to the same movie in 2D. And more than half of U.S. adults said wearing glasses is not a problem.

A result that is encouraging for the home-theater market, but needs to be fully understood by exhibitors, is the fact that, of the people who saw a 3D movie in the past year, 60% said they would pay more to have a 3D television at home and 19% said they would spend up to 25% more

for that capability.

Finally, and not so surprising, is the finding that 18–29 year olds appear to be the prime audience for 3D. The survey concluded, “Overall, 3D content could be on the cusp of becoming mainstream. Interest grows with each 3D release in theaters.”

The complete study is available free to CEA member companies. Non-members may purchase the study for \$999 at <http://ce.org>.

The Meant to be Seen study concluded that most of the misconceptions about 3D are not as rampant as some people have suggested.

Customer opinions were captured in two separate online surveys. One was for traditional gamers who don’t yet own 3D display equipment, and the other was for experienced stereoscopic 3D gamers and consumers. Each respondent was required to answer 26 multipart questions, and well over seven hundred surveys were collected (60% 2D, 40% 3D gamers), with each taking as long as ten minutes to complete.

MTBS chose to promote survey participation to gamers because recent studies demonstrate that over 50% of adults play video games. Gamers are also technically savvy enough to understand both cinema and gaming markets equally well and are most likely to be able to answer questions in an informed manner.

The MTBS study found that almost 70% of the people they surveyed said they would not mind wearing glasses to watch 3D on television. The numbers were even better if 3D games were the activity.

For more information on the MTBS study visit www.mtbs3d.com/udecide.shtml.

Nick Dager is editor of Digital Cinema Report, an online magazine that provides an in-depth and informed global perspective on the incredible business and technology changes that are taking place in the moviemaking and exhibition businesses. He can be reached at ndager@optonline.net.

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www.digitalcinemareport.com.

larger work loads. Sometimes something as simple as making a phone call or having a face-to-face, meeting can result in brilliant accomplishments. Or taking the time to really read all of our e-mails to make sure we haven’t missed anything important, like valuable feedback from a customer. Most importantly I think effective communication requires a dedication of time, and as the old saying goes “time is

money.” We can’t afford to not make the time.

Gina Trimarco was theater director with the IMAX 3D Theatre Myrtle Beach in South Carolina, and the Navy Pier IMAX Theatre in Chicago. She currently provides marketing consulting and employee motivational training for service and entertainment companies through Carolina Improv Company. For more information go to www.carolinainprov.com.

THE BIZ

DEALS

Cinemark's rival to IMAX digital

Cinemark USA, the second-largest theater chain in North America, has launched XD³, a new "extreme digital" 3D theater with a 38x70-foot (12x21-meter) screen at the multiplex closest to its headquarters in Plano, TX. The theater features 500 new plush seats placed closer to the new wall-to-wall and floor-to-ceiling silver screen, a custom JBL sound system with 30 speakers, and a Barco DP-3000 DLP-based digital cinema projector with light output of 30,000 lumens. The projector is capable of 3D projection using the RealD system.

The entrance to the auditorium has been updated as well, with hardwood panels and a digital poster case to give it a clean, new look. The company did not disclose the cost of the renovations, but said that it is considering converting other existing and new theaters at its top-performing locations.

The Plano XD³ theater opened on March 27 with *Monsters Vs. Aliens* in 3D. James Meredith, Cinemark's VP of marketing and communications, told *LF Examiner* that the launch was "an overnight success. We were planning on rolling it out slowly, but once the public got a hold of it, we were just amazed at how well it was received."

In addition to nearly 4,800 conventional screens in 38 U.S. states and 13 countries, Cinemark operates one IMAX MPX and five IMAX SR theaters in the U.S. Asked if the chain had considered the IMAX digital projection system, Meredith declined to comment, but added, "The main difference that we're able to achieve [is that] we're able to take any film, it doesn't necessarily have to be a DMR film, and as long as it's a digital file, we can show it in this auditorium."

Barco, Dolby join for large screens

Belgium-based projector maker Barco and San Francisco's Dolby Laboratories are working together to offer a dual-projector system that is capable of showing bright 3D images on screens up to 70 feet

(21 meters) wide. The systems use Barco's DP-3000 DLP-based projector and the narrow-band color-filtering technology Dolby has licensed from Infitec. Wim Buyens, Barco's VP of digital cinema, said in a release that "We're providing a solution where light efficiency increases by more than 225%, giving exhibitors the chance to move 3D audiences into their largest auditorium and maximize 3D revenues."

The system was first tested by Malco Theatres at the chain's locations in Memphis, TN, and Madison, MS, for screenings of *Jonas Brothers: The 3D Concert Experience*. Malco VP Mike Thomson called the experience "very successful."

AMC going all Sony 4K by 2012

AMC Entertainment, Inc., has announced that it has reached an agreement with Sony Electronics to convert all of its 4,600-plus screens to 4K digital projection by 2012. The chain currently operates 150 Sony-equipped screens in 11 theaters, and will start installing the new 4K systems in the next two months.

The agreement is part of the Digital Cinema Implementation Partners initiative set up by AMC, Cinemark USA, and Regal Entertainment Group to implement digital cinema projection.

The 4K image has four times more information — 8.8 million pixels — than the 2K image that is standard in most digital cinema projectors (2.2 million pixels), and more than twice that of the IMAX digital image.

Sony's 4K projectors use Liquid Crystal on Silicon (LCoS) technology to generate the image, compared to the micro-

mirror devices used in Texas Instruments' DLP systems, which are used by many other projector makers. Until recently, the Sony systems have reportedly had problems with light output, color fidelity, and reliability.

Sony Pictures Entertainment has recently announced that it will release most of its new films in 4K versions.

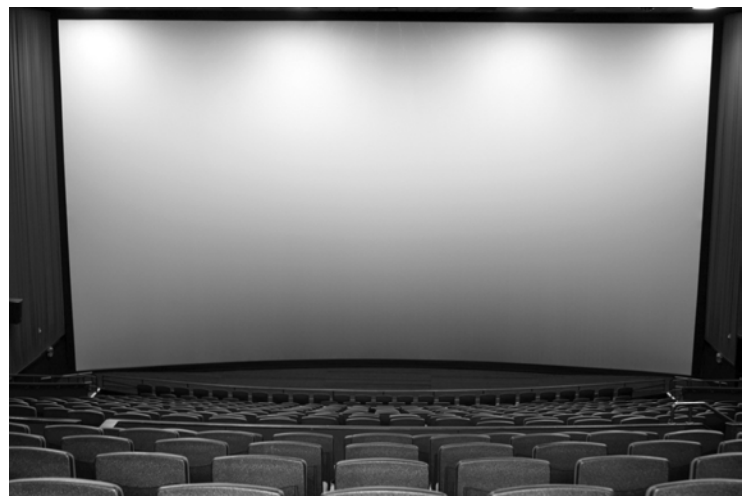
Wild Bunch to dist Oceans 3D

Wild Bunch, a new distribution and production company based in London and Paris, will distribute *Oceans 3D: Into the Deep* (wt), an 85-minute "docu-fiction" produced by 3D Entertainment, to conventional 3D theaters worldwide, through a series of sub-distribution deals. The film, which will be completed in May, in time for the Cannes Film Festival, is said by its producers to be the first documentary filmed and released in digital 3D.

Oceans 3D uses digital 3D footage that 3D Entertainment's crew collected over six years while shooting for three giant-screen films, *Ocean Wonderland* (2003), *Sharks 3D* (2005), and *Dolphins and Whales* (2008). The company's next giant-screen film is *Sea Turtles 3D*, set to be released in 2010.

Nat'l Amusements selling screens

National Amusements is attempting to sell 54 movie theaters in the U.S. and 20



The screen in Cinemark's new XD³ premium digital theater is 38x70 feet.

THE BIZ

DEALS

in the U.K. to help it pay off as much as half of its massive debt. In February, the company reached an agreement with lenders to restructure some \$1.6 billion in loans on which it had defaulted late last year (see *The Biz*, *LFX*, January 2009).

Potential buyers for the screens include rivals **Regal Entertainment**, **Cinemark USA**, and **AMC Entertainment**, as well as some private equity firms. **Reuters** news service reported that the domestic and overseas theaters will be auctioned off separately, and that bidders will be able to make offers for part or all of the assets on sale. The company is excluding 17 theaters in the U.S. Northeast and all of its Russian theaters from the sale. The chain may also sell off some of its Latin American theaters in a separate, closed transaction.

National Amusements operates about 1,500 screens, including 10 IMAX theaters, all but one of which have 15/70 film projectors. The newest, in Moscow, is an IMAX digital screen.

AMC makes 3D deal with RealD

AMC Entertainment has made a deal with **RealD** to convert nearly a third of the chain's 4,500 35mm screens in the U.S. to 2K digital 3D by 2010. To date, 146 AMC screens have already been converted to the format, including the flagship **Barrywoods 24** theater in the company's hometown of Kansas City, MO. That theater, and 42 other AMC sites, also have IMAX screens, 36 of which are digital.

The remainder of the 100 AMC theaters being converted to IMAX digital are expected to be operating by the end of 2010.

Sea Monsters in planetariums

National Geographic's giant-screen film *Sea Monsters: A Prehistoric Adventure* is being distributed to fulldome and planetarium theaters exclusively by **Evans & Sutherland Computer Corporation**, under a deal the companies announced in April. The film will be available in 2D and 3D versions modified by E&S specifically

for projection on domes.

Sullivan retiring from Exploreum

Giant-screen veteran **Mike Sullivan** is retiring from his position as executive director of the **Gulf Coast Exploreum** in Mobile, AL, effective June 30. He took the position in June 1998. While he was there, the museum opened its 172-seat IMAX Dome theater, and added 17,000 square feet (1,600 square meters) of new permanent interactive exhibit space. With 200,000 visitors a year, the center has become a major attraction in downtown Mobile and is currently the Alabama Attraction of the Year.

Sullivan has been in the giant-screen business virtually since its inception. In 1971 he became director of the **Reuben H. Fleet Science Space Theater and Science Center** in San Diego, CA,

which in 1973 became home to the world's first Omnimax (i.e., IMAX Dome) theater. In the mid-1970s he brought together a group of theaters that would later become the **Space Theater Consortium**, and subsequently, the International Space Theater Consortium and the Giant Screen Theater Association, before joining with the Large Format Cinema Association to become today's **Giant Screen Cinema Association**.

Sullivan left San Diego to become a consultant, but served as director of the **Science Museum of Minnesota** from 1977 to 1979. He then returned to consulting for the next 21 years. He has consulted to dozens of GS theaters, and served as executive producer for ten LF films.

With his wife, **Eleanor Kulin**, Sullivan plans to retire to a home he has kept near Denver, CO.

Ellington leaves Natural History

Lynn Ellington is leaving her position

as film adviser at the Smithsonian's **National Museum of Natural History** to become associate director for administration at the National Museum of African American History and Culture, a new \$500 million Smithsonian facility that is scheduled to open in 2015.

Ellington was a Peace Corps volunteer and then worked for the Corps as a recruiter before joining NMNH in 1983. She became involved with the giant-screen community in 1993, when she was selected to manage the Discovery Center project, which added shops, a café, and the **Samuel Johnson IMAX Theater** to the 83-year-old museum on the National Mall in Washington, DC. The 487-seat IMAX 3D theater opened in 1999.

After that, Ellington served as film adviser to the museum and as its liaison to the giant-screen industry.

Rivers consulting to RPG

Cherie Rivers has been retained by **RPG Productions** of Burbank, CA, as a consultant for film development and corporate marketing. She tells *LFX* that she will "assist RPG in finding and reviewing potential film projects. I will also be looking for ways to help RPG increase and expand their core post-production business."

President **Rick Gordon** said in a release, "We hope that as our company grows and expands in new media and new roles in the industry, Cherie will be able to provide a wealth of knowledge and provide new research that will open doors for us."

As reported last month, Rivers was formerly director of featured experiences at the **Liberty Science Center** in Jersey City, NJ, and before that was manager of the IMAX Dome and 3D theaters at the **Museum of Science** in Boston. She continues



Lynn Ellington



Michael Sullivan

GSCA's Film Expo in Los Angeles, March 17–18

(from GSCA on page 1)

Night at the Museum 2..... 20th Century Fox
Pangaea 3D..... Tandem Motion Picture Studios
Quantum Quest..... Jupiter 9 Productions
Red Crabs..... Mark Simpfordorfer Productions
Return to Everest 3D..... MacGillivray Freeman Films
Sea Rex..... N3D Land Productions
Sharkwater 3D..... RPG Productions
Star Trek: The IMAX Experience..... Paramount Pictures
To the Arctic 3D..... MacGillivray Freeman Films
Transformers: Revenge of the Fallen Paramount Pictures
Ultimate Wave Tahiti..... Stephen Low Company

Of the ten new films, only two had not been screened at previous GSCA meetings or at the recent meeting of **Euromax** in Madrid (see *Shorts*, *LF Examiner*, February 2009): **Nanotoon's** *Molecules to the Max* and **Dreamworks'** *Monsters Vs. Aliens* had their industry premieres in L.A., the latter being shown more than a week before it opened to the public, to wide acclaim (see item on page 28.)

Most of the films in production had also been seen at previous conferences, but two were new: *Pangaea 3D*, a stop-motion animated film from **Tandem Motion Picture Studios**, the Utah company that created *The Light Before Christmas*, and *Game Day! College Football to the Max*, from **Grainey Pictures**, whose principals are a brother and sister team, **Megan Aarons** and **Colin Gray**. *Pangaea 3D* is “a whimsical stop-motion animated adventure about the separation of the original Super-Continent, seen through the eyes of an amusing group of primitive primates who [live] in tiny villages fastened to dinosaurs.” *Game Day* looks at the spectacle that is American college football. Its producers showed a clip shot by veteran LF cinematographer **Reed Smoot** at a USC game last fall.

Another new project was withdrawn shortly after the conference. *Call of the Wild*, starring **Christopher Lloyd**, is a 3D drama loosely based on the classic Jack London novel and shot in 720p digital 3D last year in Montana. **Francois Mantello**, president of **3D Entertainment**, reported that he had seen the film at a 3D festival in Hong Kong and thought it had poten-

tial as a giant-screen release. A 15/70 clip was shown at GSCA's Films in Production session and the 45-minute version (cut down from the 90-minute original) was screened in digital 3D. But the image was extremely soft, even on a conventionally-sized screen, and after the conference, Mantello reported that “after many attempts to enhance picture resolution using our knowledge, proprietary software, and expertise in digital 3D image manipulation, we have decided it was still not good enough” for a 15/70 release.

General meeting

In the general meeting, committee chairs reported on their accomplishments and plans. **Don Kempf**, chair of the Industry Development Committee, said that work was progressing on a “Best of the Giant Screen” trailer that would feature clips donated by producers to highlight the medium's best moments. The 90-second spot will be edited and assembled by **RPG Productions** and made available to GSCA member theaters at no cost, perhaps as soon as early 2010.

Lifelong Learning's **Andy Gellis** said that the proceedings of last fall's educa-

tional symposium would soon be published as a PDF, and that videos of some of the sessions were now online at www.giantscreencinema.com. The committee is hoping to obtain funding from the **National Science Foundation** to conduct research on how educational packages for GS films could be improved.

Kim Cavendish of the Publications Committee said that the GSCA directory will be published soon, and that the GSCA Web site now includes blogs from several members, and will soon add a listserv and perhaps a wiki on giant-screen issues.

According to **Jonathan Barker**, the Governance Committee proposed a change to the bylaws (which the board approved) to add a fifth appointed position to the board, to allow for a more balanced representation of the various industry segments. The change brings the total number of board members to 22.

Dick Vaughan has been appointed as the new chair of the Conference Committee, replacing **Patricia Keighley**, who remains on the board. GSCA president **Gretchen Jaspering** reported that registration and hotel booking are already open



Task Force chairs Mike Lutz (Marketing) and Andrew Oran (Technical).

ShoWest Looks at 3D and Digital Projection

(from **SHOWEST** on page 1)

sumers have at home, the more they go to the movies.

In a brief talk in the same session, Imax co-CEO **Richard Gelfond** rhetorically asked “Is 3D a fad again or is 3D really here to stay this time?” He said that the success of 3D will be up to “film visionaries” like **James Cameron**, **Tim Burton**, and **Steven Spielberg** to use the tools to tell great stories. Gelfond predicted that 3D will not replace 2D. “How do we know that? We at Imax have been in the 3D business for almost two decades, and we’ve had our share of failures. We’ve had 3D films that just didn’t work. And the lesson we learned is, you can’t just take a regular 2D movie and dimensionalize it and turn it into a winner.” He added that 2D is here to stay and that “it’s still about the story.”

In a session on alternative content, speakers described successful events such as the Metropolitan Opera’s live Saturday broadcasts to theaters, live or recorded rock and pop concerts, and the recent live 3D transmissions of several sporting events arranged by **Cinedigm** (see *The Biz*, *LF Examiner*, December 2008). Such events require marketing to people who are not regular moviegoers and, in some cases, creating an atypical theater experience. For the BCS college football championship and the NBA All-Star Game, many

theaters sold beer, kept the house lights partly up, and established a party atmosphere in which fans talked, cheered, made cell phone calls, and enjoyed the games as they might in their living rooms. The benefit for theaters was ticket prices as high as \$20 and much higher concessions revenue than for regular movies. Although the panelists agreed that such events will not replace theaters’ core business of showing Hollywood features, the transition to digital projection will make it possible for exhibitors to extend their operating hours and augment their income.

As we reported last month, **Ted Hatfield** of **Regal Entertainment Group** received **ShoWest’s** **Marvin Levy Career Achievement in Film Marketing Award**. The award was presented to Hatfield by Imax’s **Greg Foster**, who recalled their first meeting, in 1984, on Foster’s first day at **MGM**, ten days after gradu-

ating from college. “Kid, let me take you to lunch today,” Hatfield told him. Foster fondly recounted being introduced to important producers and major stars over the two-hour lunch, but more important was the sense of being welcomed that Hatfield conveyed. “It was very hard to describe how good it made me feel as a 21-year-old.” Foster briefly outlined Hatfield’s career and accomplishments, and told a few anecdotes, highlighting his “kindness, showmanship, and [his] simple premise that the best way to reach someone is to share your enthusiasm about what you do.”



Imax’s Greg Foster presented an award to Regal’s Ted Hatfield at ShoWest in April.

for the fall conference in Indianapolis, and that a Dome Day in Cincinnati has been added to the meeting. The conference committee has been discussing whether it will recommend continuing having two meetings a year, but no decision is expected on next year’s meetings until this summer.

Mike Lutz reported that the Marketing Task Force had surveyed 950 visitors at seven institutional IMAX theaters in four markets, asking them “which type of projection system offers a higher quality image?” Nine percent said film, 47% said digital, and 43% weren’t sure. He pointed out that in the February joint communiqué with GSCA (see *LF Examiner*, March

2009), **Imax Corporation** had urged film-based IMAX theaters to use the company’s trademarked “Think Big” tagline, while the new digital theaters will generally use “Experience it in IMAX.” He said the task force would be adding other techniques to the “tool kit” to help theaters succeed without pitting them against each other.

Andrew Oran said that Technical Task Force is charged with helping define in objective, technical terms, without reference to brands or technologies, what makes the giant-screen experience different from the wide range of other forms of out-of-home entertainment. It is examining factors such as the viewers’ angular field of view, image resolution, and image

brightness, and is collecting data on the existing base of theaters for analysis and study.

Jeffrey Kirsch said that the Museum Film Network and the Dome Theater Alliance will form a new production consortium for dome theaters, details of which will be announced at the conference in September.

The GSCA’s fall conference and trade show will be hosted by the **IMAX Theatre in White River State Park** in Indianapolis, IN, Sept. 21–24 (including the Dome Day in Cincinnati). Registration for the conference and the conference hotel has already opened. For more information, visit www.giantscreencinema.com.

Making SK Films' *Journey to Mecca*

(from *JOURNEY* on page 1)

costumes. Principal photography wrapped in a massive historical recreation of Mecca in 1326, where 450 extras performed the Hajj under the tutelage of the local imam, and other leading experts. Altogether, over 4,500 extras appeared in the film.

Dominic Cunningham-Reid had previously produced documentaries about conflict; **Taran Davies** made documentaries that focused on Islam. They formed **Cosmic Pictures** in 2004. **Jonathan Barker**, giant-screen filmmaker and president of **SK Films**, joined the production team in 2006.

Cunningham-Reid was fresh from working with **George Butler** on the "making of" film for *Shackleton's Antarctic Adventure*, when he became intrigued with the 15/70 format. He felt that the giant screen was underutilized in dealing with subjects relating to people, as opposed to wildlife and nature. In his early discussions with Davies, one of the subjects they both thought might work well was the Hajj. "After September 11th, there was a great hunger and real need for information about Islam in the West. To really shake up the format, we were willing to take a risk, go after something new and difficult, and bring an Islamic story to the

giant screen, against all odds," says Cunningham-Reid.

The figure of Ibn Battuta leapt down from the centuries as a vehicle for the story. "We wanted to package the film as an Islamic adventure and have the audience identify with the character of Ibn Battuta, who was a man with an open mind," says Cunningham-Reid. "We wanted the audience to step into the shoes of a young man who is setting out on this epic voyage, risking his life to reach Mecca. Along the way we would learn about the Islamic world," adds Davies.

Heading for Saudi Arabia

Having taken the momentous decision to film the Hajj, Cunningham-Reid and Davies boarded a plane for Saudi Arabia. "How hard would it be to make a film in Saudi Arabia about the Hajj? That was the initial thinking. Well, we couldn't have been more wrong," recalls Cunningham-Reid.

"We were a foreign entity, a Western film company in Saudi Arabia, not Muslim, trying to do a giant-screen film on the Hajj, the core of the Islamic faith. Of course we were met with suspicion, resistance, and inactivity to some extent." Nothing happens overnight in Saudi Ara-

bia, as they were about to learn.

They subsequently set off on a 2½ year odyssey to obtain permission to film ten minutes of footage for the beginning and end of the 45-minute film, a journey Cunningham-Reid calls "a million cups of tea." In a feat of outstanding patience and perseverance, an epic courtship began to develop the requisite friendships and contacts to conduct business in Saudi Arabia. Cunningham-Reid was so dedicated to the project that he lived in Saudi Arabia for the entire period. "In Arab countries, you get things done by building friendships." This dedication resulted in the production getting totally unique and unprecedented access for giant screen filming in and above the Grand Mosque in Mecca. The Ka'bah, a cubical structure at the center of the mosque, is the holiest site in Islam.

Meanwhile both producers set out to gain high-level endorsements and raise the necessary funds from a diverse group of international investors for what would become one of the most expensive and complicated productions in the history of giant-screen filmmaking.

They secured the support of some of the most influential people working for peaceful relations between the Muslim and non-Muslim world. The Dalai Lama, Lord Carey of Clifton, former Archbishop of Canterbury, and the heads of the Islamic Departments at George Washington University and Georgetown University lent their support.

The filmmakers

In late 2005, director **Bruce Neibaur**, who wrote and directed *Mysteries of Egypt*, joined the team. "I loved the idea of shooting a dramatic narrative on the Golden Age of Islam," says Neibaur, who also wrote the first drafts of the script, based on the story concept of Cunningham-Reid and Davies. He adds, "I've always felt that Ibn Battuta was an interesting, complex fellow who was spiritual, but also had an adventurous spirit. So he combined those two passions into his 30-year sojourns into ancient foreign lands."

At the same time, Academy-Award-



L to r: Jonathan Barker, Bruce Neibaur, Dominic Cunningham-Reid, Taran Davies, at the 14th c. mosque set.

winner **Jake Eberts** agreed to serve as executive producer. “As you get older in this business and you stand back a bit,” says the distinguished filmmaker, whose films have won 27 Academy Awards and 65 Oscar nominations, “you feel a compulsion to leave a mark and do something that will be important. It is not all about commerce, it is not all about making money, it is not all about movie stars, it is much more about having an impact. And so I was hooked.”

By October 2006, the producers needed to partner with a production company with giant-screen experience due to the challenges of this film. They invited Jonathan Barker, president of Toronto-based SK Films, to join the team. While Cunningham-Reid was drinking endless cups of tea and Davies was raising the money, Barker brought on veteran supervising producer **Diane Roberts** to form the production team with him. Their first key hire was **Daniel Ferguson** as line producer, who has broad experience in the giant-screen industry and, along with Barker, speaks French, vital for communicating with the Moroccan crew.

The screenplay

The script, which was written by Neibaur, Casablanca-based, Anglo-Afghani writer **Tahir Shah**, and Canadian **Carl Knutson**, went through 55 drafts and benefited from the input of a whole team of script editors and experts. “Everyone involved in the script was passionate about this project from the outset” says Barker, “but of course we had to temper that enthusiasm with the reality of this massive undertaking within the budget and schedule. I saw immediately that the challenges of telling this unique story using giant-screen technology would be considerable.”

The process was coordinated by script editor and SK executive vice president **Wendy MacKeigan**. She and the producers worked with Roberts and Ferguson — a former theology student — as well as some of the world’s leading experts on Ibn Battuta, including **Ross Dunn**, **Tim Mackintosh-Smith**, and **Dr. A Tazi**. Barker says, “When you think that this film could be playing in some theaters for over 20 years, combined with the responsibility to han-



Chems Eddine Zinoun played Ibn Battuta.

dle the subject with deep respect, the writing team and producers all worked very hard to try to get this just right. Telling a documentary and a dramatic story with actors, taking place in time periods almost 700 years apart, on a subject of deep meaning to huge numbers of people, and doing so in 45 minutes, was incredibly challenging and took a massive team effort,”

Searching for Ibn Battuta

Casting director **Kate Dowd** worked alongside Barker, Davies, and Neibaur in searching for actors who spoke both English and classical Arabic. “This involved auditioning just about anyone who had been in a film from this region stretching from Morocco up into Europe,” says Neibaur. Many fine actors were auditioned, but for various reasons none had all the required qualities. When **Chems Eddine Zinoun** walked in the door to audition for a smaller part, he had no idea his life was going to change. “Chems had an immediate presence. And that’s a gift. That’s something you are born with. It also comes from his upbringing and background. He was regal without being stuffy and carried himself in such an elegant and poised way,” recalls Neibaur.

After the initial audition, Zinoun was invited to come back and read for the role of Ibn Battuta. Neibaur was pretty sure

they had their lead, but still, the search continued for someone more experienced and mainstream. However, after Zinoun’s third callback, they decided he had all the requisite qualities and their search was over.

“The entire production team was in awe of Chems’ performance as Ibn Battuta” said Barker. “He became Ibn Battuta. He spoke with a quiet confidence. He insisted on doing all his own stunts, he knew horsemanship, but learned to ride camels, swordfight, and endure endless takes in costume in the hot sun, always in great spirits. His great agility as a dancer was apparent as he jumped on and off horses and camels with ease.”

Sadly, in November 2008, shortly after completing his work on the film, Zinoun died in a car accident in Casablanca. “The producers and the entire production team deeply regret the death of this wonderful actor and exceptional person,” said Cunningham-Reid.

Filming in Mecca, December 2007

Roberts and Ferguson began setting up the Saudi Arabia shoot in Mecca in October 2007, with production headquarters in Jeddah. Non-Muslims are not permitted in Mecca, so Ferguson had to find three local crews, all of whom had to be Muslim and have experience shooting film. In

(see **JOURNEY** on page 10)



One of three Muslim crews that filmed the Hajj in Mecca. L to r: 2nd unit director Abdul Latif Salazar, unit manager Nabil Zein, DP Afshin Javadi (at camera), and production assistant Ahmad Al-Awadi.

(from *JOURNEY* on page 9)

addition to eight Westerners, the Muslim crew in Saudi Arabia numbered 85, all of whom had to be trained less than a month before the Hajj began on Dec. 17. Ferguson's enthusiastic crew worked seven days a week, in two shifts from 9:00 a.m. to 3:00 a.m., for four sleep-deprived weeks.

"Everything was difficult. We had to obtain permits to get permits, permits for meetings, sand bags, cars, things we take for granted in the West," says Ferguson. "It is certainly the most challenging film I've ever been involved in," agrees Barker, who has been involved in films taking IMAX cameras to space (*Mission to Mir*), underwater (*Into the Deep*) and to the rainforests of Borneo (*Bugs!*).

Barker says, "To date there have been very few Muslims with experience in the giant-screen medium, so we had to train them. We were fortunate to find three really wonderful and talented Muslim cinematographers: Ghasem Ebrahimian, Afshin Javadi, and Rafey Mahmood. Di Roberts and Dave Douglas ran the training program. Douglas, an award-winning director who has shot over 40 giant-screen films, has trained many of the Astronauts to shoot in space, and is renowned for his expertise in training for the giant-screen medium. And then we had to train a

whole support crew."

Cinematographer Afshin Javadi says, "When filming a giant-screen project, one can anticipate a great deal of planning and patience, due to the enormous size and complexity of the equipment. What I didn't expect were the challenges we faced working around millions of Hajj pilgrims, in many cases, making the most important journey of their lives, the pilgrimage to Islam's holiest site, the Ka'bah. Initially, the process seemed arduous and frustrating, until I looked beyond the chaos and discovered how the pilgrims flowed, not as many, but as one. Once my crew and I began going with "the flow," both figuratively and literally, we managed to capture the essence and the beauty of Hajj. I went as far as doing a Steadicam shot of the holy Ka'bah, while circumambulating it with tens of thousands of

pilgrims, a shot never done before."

How do you make a giant-screen film when the (non-Muslim) producers and director are ten miles away from the location?

"First of all we created a book called the Hajj Filming Plan, with maps of all locations and camera positions to show the Saudi officials the exact locations in Mecca, for permission for camera placement," says Barker. "Each camera position was pre-established and permits issued for each setup. Getting into camera positions was an amazing challenge, because the crews had to fight their way through a crowd of three million people with all their gear and basically hope that it was available when they got there. Sometimes a camera position was unavailable because a crowd was jammed up against it or it was roped off and we couldn't get in. In one case an elevator didn't work to a high location. There were so many challenges.

"Once the crews got to the camera position, each of the cinematographers would get on the phone, when possible, with Bruce and tell him what they were looking at. They would discuss the shots and make decisions as to what looked best through the camera even though the director wasn't able to see through the lens," says Barker.

As he communicated off-site with the three cinematographers, the director ticked off the daily shot list, prepared from thousands of photographs and videos gathered in advance by Muslim documentary filmmakers Abdul Latif Salzar



A high vantage point for filming the Hajj in Mecca.

and **Omer Faruk Aksoy**, who had scouted specific camera positions in Mecca.

Three weeks before filming in Mecca, the production lost access to a helicopter promised by an oil company. It was impossible to bring another one in, because civilian helicopters are not permitted in Saudi Arabia. At the eleventh hour, Cunningham-Reid approached the Royal Saudi Air Force for assistance, and they agreed to help. A 38-year-old, Vietnam-era Huey helicopter was given to the production for a week. The military pilots were very enthusiastic and willing to learn giant-screen film flying quickly. They were accustomed to documentary crews making a single fly by, so it had to be explained to them that the IMAX camera held only three minutes of film and therefore they would have to make many orbits.

"It was the first time ever the Saudi Arabian authorities allowed any camera to be that close to the Ka'bah from the air," says cinematographer Ghasem Ebrahimian. "We almost touched the minarets when we shot the Tawaf," the pilgrims' circumambulation of the Ka'bah, at the center of the mosque. "Seeing people from some 100 different countries all merge in one spot like a flowing river was quite an event," says Ebrahimian, who mounted the IMAX camera on the side of the helicopter and controlled it from inside with a video assist.

Filming in Morocco

Scorpions, snakes, spiders, sandstorms, and sun presented minor challenges in Morocco compared to the rigors of shooting in Saudi Arabia. With their usual vigor, Roberts and Ferguson spearheaded the production and in February 2008, Ferguson opened offices in Ouarzazate, located on a plain adjacent to the Atlas Mountains.

"Morocco was more of a conventional feature film shoot, but it is always more difficult in 15/70 – although it was perhaps appropriate that we were filming a medieval story with what feature film friends of mine refer to as the medieval film technology of 15/70," says Barker.

"One of our most daunting challenges was the historical recreation of the 14th century Ka'bah and Mosque in Mecca and

training 450 extras to perform the Hajj in a form acceptable to all Muslims." This was the largest and most important set built for *Journey to Mecca*. Nestled in a sandy valley hidden behind the film studios in Ouarzazate, the set was built over ten weeks by 200 workers. The two-acre area resembled a major building site with trucks, bulldozers, and diggers sending billowing clouds of dust as they shifted 3,000 tons of earth to level the land.

The vaulted arches of the Mosque were supported by 161 columns painted to resemble marble by local artisans who learned the art from Italian filmmakers. Each column was topped with gold-embossed capitals, while the cornices of the colonnades were brown and highlighted with gold accents. Crenellations crowned the imposing edifice. Barker says, "Our problem was that, from what our experts tell us, there really isn't a precise architectural recording of what the Mosque and the Ka'bah looked like in 1326." Production designer **Mike Fowlie** and a team of researchers worked hard to gather information from various sources and make decisions for the appearance of the Mecca set. In the absence of authoritative information, a collective effort was undertaken under the guidance of the **King Faisal Centre for Research and Islamic Studies**, with the help of professor **Nasser bin Ali Al-Harthi** of the **Umm Al-Qura University**, and the Moroccan expert **Dr. Tazi**. "Our commitment to getting the set right was such that, when we were informed that the columns were wrong, and because we had to build it in concrete foundations due to high winds, we dynamited the set and

started over."

The camel caravan

Shimmering heat waves and swirls of desert dust rose up from the re-creation of the historical Great Damascus Camel Caravan, stretching for a mile along the horizon. Almost 1,000 animals and more than 500 extras were choreographed into a line meandering through the dunes and across the barren wastes, the largest caravan assembled for a film since David Lean's *Lawrence of Arabia*.

"The pilgrimage caravan is one extraordinary example of Islamic cultural heritage that has been lost to the world forever, and which we wanted to bring back to life on an unprecedented scale on the giant screen," says Davies. "We hope that this sequence in the film, when Ibn Battuta joins the Damascus pilgrimage caravan to Mecca, will resonate deeply with the Muslim audience, as many of their forefathers

(see *JOURNEY* on page 12)



The 14th century Grand Mosque set in Morocco.

(from **JOURNEY** on page 11)

would have taken this or a similar journey. We also hope it will provide a perfect window into the wonders of Islamic culture and its contribution to human civilization for non-Muslim audiences.”

Historically, caravans could be up to 30,000 to 40,000 camels strong, with two weeks passing elapsing between the departures of the first and last through the gates of Damascus. The size of a small city, they were run like one by the leading emir or caravan captain, and included pilgrims, torch bearers, physicians, medical assistants, lawyers, soldiers, mounted mamlukes, servants, musicians, merchants, and members of all classes, in addition to camel, goat, and donkey handlers. Before the industrial age, pilgrims would travel by foot, camel, or horse for up to three years, with no guarantees of ever reaching Mecca or of returning home. Ibn Battuta took 18 months to get from Tangier to Mecca. Everyone traveled at great personal risk, dealing with heat, exhaustion, and bandits. But the faith pulled them to Mecca.

“When you’re sitting on a camel in 52° C [125° F] and Mecca is a thousand miles away, the admiration you feel for people willing to make that journey is overwhelming. And now we’re living the jet-age Hajj, in which people fly,” says Cunningham-Reid. Preparing *Journey to Mecca*’s caravan began six weeks before the shoot, as local

artisans stitched camel and donkey packs, covered litters, and made period props like bows and arrows, flags, goatskin water packs, saddle covers, spears, shields, tents, reed urns, and grain baskets, to name but a few.

Loading the camels on the day was “epic” according to art director **Phil Murphy**. Three hundred camels linked in groups of three and four were each brought to their knees in turn by 80 camel wranglers, to be loaded with the double packs or palanquins. Unaccustomed to such large and floppy accoutrements, the camels would shake them off. When one camel stood up, all the others would also rise, and they would have to be cut loose. Eventually, they got used to the unwieldy loads and stayed in line.

At first Murphy was terrified and tried to load the packs from two yards away, but by the third day he was taking the rein, bringing the camels to their knees, and flinging packs over their backs. “In the end, I began to like them. They were quite obliging, despite their slobbering, kicking, screaming, and bucking.” Some camels had been trained to move on the call of “action,” as one assistant director discovered to his chagrin when he shouted “action,” only to see a camel take off with the lead actor.

Along with his own aristocratic white camels, animal wrangler **Joël Proust**, who

also served as stunt coordinator, collected the camels from as far as 200 miles away. He transported some by truck but often walked them 25 miles overnight to the next desert location. Six hundred sheep and goats, as well as horses and donkeys, were added to the mix.

Caravan choreography

Second assistant director **Richie Goodwin** used simple math to break down the 1,000 animals and 500 extras into 12 groups of 35 people, 25 camels, three donkeys, and 50 goats under the headings of Poor, Standard, Rich and Very Rich. For example a Rich group would include a mix of pilgrims, water carriers, camel handlers, a *qadi* (judge), his servant, an imam, the imam’s servant, a *muezzin* (the crier who calls Muslims to their prayers), and musicians. A Poor group would have pilgrims, merchants, water carriers, camel handlers, and a blacksmith.

Ibn Battuta was placed in a Standard group with other pilgrims, merchants, water carriers, camel and goat handlers, and a torchbearer. The groups were numbered from 1 to 12 and sent out in order. The yawing of the camels and braying of the donkeys added an authentic voice to the proceedings.

“The two kinds of danger for caravans were bandits on the outside and internal strife on the inside. That’s why there were lawyers,” points out costume designer **Emma Bellocq**. To easily distinguish the different characters in the caravan, she grouped the professions together. For an overall look for the caravan, she imagined the caravan as a painting, and chose vibrant colors to separate the classes.

Giant-screen isn’t for sissies

“This film is more physical than any other picture I’ve ever worked on, because of the harsh environment, climbing 2,000-foot mountains carrying bulky equipment, slogging through sand, and rising at 4:30 a.m. to drive 50 miles for a sunset shot, the perfect time to shoot it,” says key grip **George “Bubba” Sheffield**. Sheffield hails from California and has more than 40 productions to his credit. Grips are responsible for moving and setting up the camera and associated equipment like



Filming the camel caravan.

cranes and dollies.

"We're always moving things around, building a dolly track or setting up the crane." For the 200-foot (60-meter) dolly shots, Sheffield's crew had to level earth that turned to dust when they laid down the tracks. They set up the 21-foot [6-meter] crane almost every day. "When the director wanted to sit with the cinematographer on the crane, we had to accommodate two six-foot-tall men plus the IMAX camera, a total of 500 pounds," says Sheffield. At a two- to four-times ratio, this means one ton of counterweight had to be placed at the other end of the crane. "With ten men each carrying two 30-pound counterweights, it is uphill both ways," says Sheffield.

He adds, "It seems like every rock has a sharp edge or rolls out from under your foot. Add to this poisonous snakes, six-inch-wide spiders with long gold legs and burnished yellow bodies, a few scorpions, and praying mantises. Every time you kick a rock you look for something. It gets to the point where you don't care and just hope not to see anything nasty." Snapping camels were another hazard.

Despite the hard work, Barker says, "It was a wonderful experience to be on set with crew from around the world. We were like a mini-UN, with well over 20 nationalities and many different faiths represented, and the majority of the cast and crew could speak several languages. French is widely spoken in Morocco and it was essential that many of the Western crew, like Daniel Ferguson, were conversant in French, which is not uncommon for Canadians, of course. Many people could switch with ease between Arabic, English, and French. It was great to witness and be part of this linguistic delight. Of course, humor is the universal language and being able to laugh together in different languages was essential in stressful times."

The music

The music for *Journey to Mecca* brought together several great talents. Composer and performer **Michael Brook's** passion for world music was nurtured in his collaborations with **Peter Gabriel**. He has worked with many outstanding musicians

from around the world and composed music for a wide variety of films, including *Into the Wild*, *An Inconvenient Truth*, and three giant-screen films: *Fires of Kuwait*, *India: Kingdom of the Tiger*, and *Straight Up*.

Brook's approach was to evoke the feeling of the period (the 14th century) and the different locations of the film (Morocco, Egypt, Syria) with subtle shifts in instrumentation and rhythms.

For the all-important scenes which take place in 14th and 21st century Mecca, Brook worked closely with a noted specialist in Islamic musicology, **Dr. A.J. Racy**. The team was able to engage Syrian liturgical singer **Sheikh Hamza Shakour**, whose powerful voice and lifelong devotion to singing the prayers of Islam brought depth and authenticity to the film's treatment of the Hajj.

Historical advisors

The production had the support of leading world experts on Ibn Battuta, the Hajj, and Mecca. Authenticity was the mantra during the shoot. "We sought expert advice every step of the way when we were writing the script and in the making of the film," says Barker. "Because the film is set in both the 14th century and today, historical and contemporary advice was essential. We were extremely fortunate to obtain the services of the leading scholars on Ibn Battuta and the Hajj in the world to be our advisors," adds Davies.

Saudi Arabia and Kuwait provided experts on the presentation of Islam in the film. This process was overseen by **Faisal Al-Muaammar**, general supervisor of the King Abdulaziz Public Library and, from the King Faisal Center for Research and Islamic Studies, Board Chairman **HRH Prince Turki Al Faisal** and Secretary General **Dr. Yahya M. Ibn Junaid**.

"Having over 15 experts on this film



Producer Jonathan Barker and a set painter at the 14th-century mosque site.

certainly helped us greatly," says Barker, "although at times they disagreed, which can be the case in many historical recreations. It meant that the producers and the team had to work even harder together to find consensus." Cunningham-Reid adds, "It has been an absolute pleasure and learning experience for me and the team to work so closely with these world-renowned experts and scholars."

Premiere and rollout

The world premiere of *Journey to Mecca* was held on Jan. 7, 2009 in Abu Dhabi, United Arab Emirates, hosted by **Crown Prince Mohammed bin Zayed Al Nahyan**. A temporary outdoor IMAX theater with a 70x100-foot (21x30-meter) screen was built for the three-day event, during which time 6,500 people saw the film in English and Arabic versions.

The U.S. and European premieres were held in January at **The Henry Ford IMAX Theater** in Dearborn, MI, and at **La Géode** in Paris, respectively. On Feb. 3, the **Ontario Science Center** in Toronto hosted the film's Canadian premiere.

It is now also showing at the **Scientific Center** in Kuwait, and the **Keong Emas IMAX Theater** in Jakarta, Indonesia. It will open in the **National Geographic IMAX Theater** in Victoria, BC, Canada, on May 1 and in the **IMAX Gateway Theatre**, Durban, South Africa, June 1.

This article was adapted from publicity material prepared by SK Films.



* New listing.
Underlined titles are 3D
Updated information is printed in **bold**.
Unless noted, all films are being shot in 15/70
and will run about 40 minutes.

Star Trek: The IMAX Experience

Paramount Pictures; distributor: Paramount; director: J.J. Abrams; producers: J.J. Abrams, Damon Lindelof; DP: Daniel Mindel; script: Roberto Orci, Alex Kurtzman; score: Michael Giacchino; executive producers: Bryan Burk, Jeffrey Chernov, Alex Kurtzman, Roberto Orci. Cast: Chris Pine, Zachary Quinto, Simon Pegg, Karl Urban, Leonard Nimoy. Release: May 8.
– Film will be converted to 15/70 and IMAX digital with the IMAX DMR process.

Night at the Museum 2: Battle of the Smithsonian: The IMAX Experience

Twentieth Century Fox; distributor: Fox; director: Shawn Levy; producers: Michael Barnathan, Chris Columbus, Shawn Levy, Mark Radcliffe; DP: John Schwartzman; script: Ben Garant, Simon Kinberg, Thomas Lennon; score: Alan Silvestri; executive producers: Thomas M. Hammel, Josh McLaglen. Cast: Ben Stiller, Amy Adams, Owen Wilson, Dick Van Dyke. Release: May 22.
– Film will be converted to 15/70 and IMAX digital with the IMAX DMR process.

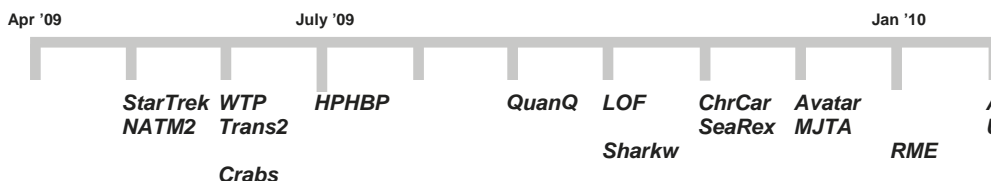
We The People

Inland Sea Productions; distributor: Gather Media, Inc.; directors, producers: John Altman, Aimee Larabee. Live action director: Joel Feigenbaum. Narrator: Kenny Rogers. Release: June 1.
– Principal photography is complete.
– Editing continues.

Transformers: Revenge of the Fallen: The IMAX Experience

DreamWorks Pictures; distributor: DreamWorks; director: Michael Bay; producers: Ian Bryce, Tom DeSanto, Lorenzo di Bonaventura; DP: Ben Seresin; script: Ehren Kruger; score: Steve Jablonsky; executive producer: Steven Spielberg. Cast: Shia LaBeouf, Megan Fox, Rainn Wilson, John Turturro. Release: June 26.
– Film will be converted to 15/70 and IMAX digital with the IMAX DMR process.

Harry Potter and the Half-Blood Prince: An



IMAX 3D Experience

Warner Bros.; distributor: Warner Bros.; director: David Yates; producers: David Barron, David Heyman; script: Steve Kloves; score: Nicholas Hooper. Cast: Daniel Radcliffe, Emma Watson, Rupert Grint. Partial 3D. Release: July 17.
– Film will be converted to 15/70 and IMAX digital with the IMAX DMR process.
– Portions of the film will be converted to IMAX 3D.

Red Crabs 3D: Australia's Christmas Island

Mark Simpfendorfer Productions; distributor: Mark Simpfendorfer Productions; director: Mark Simpfendorfer; producers: Adrienne Barba, Karen Wilkinson; DP: Stuart Wilkinson; script: Mark Simpfendorfer; executive producer: Mark Simpfendorfer. 3D. Release: 2009.
– The film is complete.
– The 15/70 film version has been delayed, but 4K, 2K, and full-dome digital versions will be released in April.

Quantum Quest

Jupiter 9 Productions, Digimax Studios; distributor: Jupiter 9; director: Harry Kloor; producers: Harry Kloor, Ellen Goldsmith-Vein, Jon Vein, Teddy Zee, Jeff Yang; script: Harry Kloor; score: Shawn K. Clement. 3D. Cast: Neil Armstrong, William Shatner, Samuel L. Jackson, Chris Pine, Amanda Peet, Sandra Oh, Jason Alexander. 3D. Release: September.
– The voice cast has been recorded and animation has begun.

Legends of Flight

Jetliner Films, Inc.; distributor: K2 Communications; director: Stephen Low; producer: Pietro Serapiglia; DP: William Reeve; script: Stephen Low; executive producers: Robert Kresser, Jan Baird. 3D. Release: October.
– Second quarter of 2009: Filming final assembly of Boeing 787 Dreamliners in the world's largest building, pilot interviews, and first flight.
– Editing is under way.

Sharkwater 3D (wt)

Sharkwater Productions, RPG Productions; distributor: tba; director: Rob Stewart; producers: Rick Gordon, Rob Stewart, Sandy Stewart; DP: Rob Stewart; underwater photography: Rob Stewart, Daddiv Hanna. 3D. Release: Fall.
– A 40-minute version of the 2006 documentary, filmed on HD video, is being digitally converted to 3D.

A Christmas Carol: An IMAX 3D Experience

Walt Disney Pictures; distributor: Buena Vista Pictures; director: Robert Zemeckis; producers: Steve Starkey, Robert Zemeckis, Jack Rapke; DP: Robert Presley; script: Robert Zemeckis; score: Alan Silvestri. Cast: Jim Carrey, Gary Oldman, Colin Firth, Robin Wright Penn. 3D. Release: Nov. 6.
– Film was animated using performance capture technology and will be converted to 15/70 and

IMAX digital 3D with the IMAX DMR process.

Sea Rex

N3D Land Production; distributor: Giant Screen Films; directors: Ronan Chapalain, Pascal Vuong; producer: Pascal Vuong; DP: Christophe Grellie; script: Pascal Vuong, Nathalie Bardet; score: Franck Marchal; executive producer: Dominique Rigaud. 3D. Release: March 2010.
– A 15-minute version will premiere in Paris in June.

Avatar: An IMAX 3D Experience

Lightstorm Entertainment; distributor: Twentieth Century Fox; director: James Cameron; producers: James Cameron, Jon Landau; DP: Mauro Fiore; script: James Cameron; score: James Horner. Cast: Sam Worthington, Zoe Saldana, Stephen Lang, Michelle Rodriguez, Sigourney Weaver. 3D. Release: Dec. 18.
– Film is being shot in digital 3D and will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

Magic Journey to Africa

Orbita Max; distributor: tba; director, producer, writer: Jordi Llompart; DP: Tomás Pladevall; stereographer: William Reeve. 3D. Release: December.
– CGI and animation work have begun.
– The orchestra of Barcelona's Gran Teatre del Liceu will record the film's original score.

Rocky Mountain Express (wt)

Stephen Low Company; distributor: K2 Communications; director: Stephen Low; producer: Pietro Serapiglia, Alexander Low. Release: Winter 2010.
– Winter: Additional filming.

Arabia 3D (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Greg MacGillivray; DPs: Brad Ohlund (topside), Howard Hall (underwater); script: Jack Stephens. 3D. Release: Feb. 14, 2010.
– Principal photography is complete.
– November 2008 – July 2009: 3D animation and special effects are being produced.
– Premiere will be held at the GSCA conference in September.

Ultimate Wave Tahiti

Stephen Low Company; distributor: K2 Communications/Stephen Low Company; director: Stephen Low; producer: Pietro L. Serapiglia; DPs: Mark Poirier; script: Stephen Low, Alexander Low; executive producers: K2 Communications, Jeff Cutler, Mark Kresser, Terry Hardy. Cast: Kelly Slater. 3D. Release: February 2010.
– Principal photography will conclude in August.

Alice In Wonderland*

Lewis Carroll's tale, as interpreted by Tim Burton. Walt Disney Pictures; distributor: Walt Disney Pictures; director: Tim Burton; producers: Tim Burton, Joe Roth, Jennifer Todd, Suzanne Todd,

Arabia
JWT

Alice
HTTYD

Shrek4

ST3D ATW50 GC3D ExtrResc

OI

TTA

HW→
RTE→

Richard D. Zanuck; DP: Dariusz Wolski; script: Linda Woolverton, based on the story by Lewis Carroll. Cast: Johnny Depp, Anne Hathaway, Michael Sheen, Helena Bonham Carter, Alan Rickman, Mia Wasikowska, Stephen Fry. 3D. Release: March 5, 2010.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

How to Train Your Dragon: An IMAX 3D Experience

DreamWorks Animation; distributor: DreamWorks; director: Peter Hastings; producer: Bonnie Arnold. Cast: Voices of Gerard Butler, Jonah Hill, Jay Baruchel, America Ferrera. 3D. Release: March 26, 2010.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

Sea Turtles 3D (wt)

3D Entertainment Ltd.; distributor: 3D Entertainment Distribution Ltd.; director: Jean-Jacques Mantello; producer: François Mantello; DP: Gavin McKinney. 3D. Release: Spring 2010

- Filming will continue in the second half of 2009.

Around the World in 50 Years

nWave Pictures; distributor: tbd; director: Ben Stassen; producers: Ben Stassen, Domonic Paris; script: Domonic Paris; score: tbd; executive producer: Eric Dillens. 3D. 90 min. Cast: Voices of Melanie Griffith, Stacy Keach, Tim Curry, Anthony Anderson. Release: 2010.

- Production/animation started in Brussels in 2007.
- The film is scheduled to be completed in the fall, for a release in 2010.

Shrek Goes Fourth: An IMAX 3D Experience

DreamWorks Animation; distributor: DreamWorks; director: Mike Mitchell; script: Josh Klausner; DP: Yong Duk Jhun. Cast: Voices of Mike Myers, Eddie Murphy, Cameron Diaz, Antonio Banderas. 3D. Release: May 12, 2010.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

Grand Canyon 3D

Destination Cinema; distributor: National Geographic Ventures Distribution; director, writer: Kieth Merrill; producers: Douglas Memmott, Kieth Merrill; DP: Reed Smoot; score: Bill Conti; executive producer: Richard James. 3D. Release: 2010.

- The 1984 film is being

digitally converted to 3D.

Extreme Rescue 3D (wt)

Stephen Low Company/Air Lift Films; distributor: K2 Communications; director: Stephen Low; producer: Pietro Serapiglia; executive producers: Bob Kresser, Jan Baird. 3D. Release: 2010.

- December: Filmed in Tucson, AZ, and in New Mexico.
- March: filmed snow, mountain, ocean, river rescues in Northern California.

Outside In

SV2 Studios; distributor: tba; director, producer, writer: Stephen Van Vuuren; score: Ferry Corsten, Samuel Barber, Stephen van Vuuren; executive producer: Stephen Van Vuuren. Release: late 2010.

- Testing 8K mastering.

To the Arctic 3D (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; co-directors: Adam Ravetch, Sarah Robertson; producers: Greg MacGillivray, Shaun MacGillivray; script: Mose Richards; DPs: Bob Cranston, Brad Ohlund, Greg MacGillivray, Jack Tankard, Adam Ravetch; executive producer: Harrison Smith. 3D. Release: Feb. 14, 2011.

Humpback Whales (wt)

MacGillivray Freeman Films; distributor: MacGil-

livray Freeman Films; director: Greg MacGillivray; producers: Greg MacGillivray, Shaun MacGillivray; treatment: Steve Judson; DPs: Brad Ohlund, Howard Hall, Greg MacGillivray, Jack Tankard, Bob Cranston. Release: Feb. 14, 2012.

Return to Everest 3D (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; co-director: Michael Brown; producers: Greg MacGillivray, Shaun MacGillivray; script: tba; editor: Stephen Judson; DP: Brad Ohlund; mountain DP: Michael Brown; executive producer: Harrison Smith. 3D. Release: Feb. 14, 2012.

- Two-thirds of photography is complete.



Greg MacGillivray (at camera) filming Arabia 3D.

Premiering Next Month

Star Trek: The IMAX Experience

"The greatest adventure of all time begins with *Star Trek*, the incredible story of a young crew's maiden voyage on board the most advanced starship ever created: the U.S.S. Enterprise. On a journey filled with action, comedy, and cosmic peril, the new recruits must find a way to stop an evil being whose mission of vengeance threatens all of mankind.

"The fate of the galaxy rests in the hands of bitter rivals. One, James T. Kirk (**Chris Pine**), is a delinquent, thrill-seeking Iowa farm boy. The other, Spock (**Zachary Quinto**), was raised in a logic-based society that rejects all emotion. As fiery instinct clashes with calm reason, their unlikely but powerful partnership is the only thing capable of leading their crew through unimaginable danger, boldly going where no one has gone before!"

Produced by **Paramount Pictures** and **Spyglass Entertainment**, distributed by Paramount Pictures. Directed by **J.J. Abrams**, produced by J.J. Abrams and **Damon Lindelof**, written by **Roberto Orci** and **Alex Kurtzman**, based on *Star Trek*, created by **Gene Roddenberry**. Executive Producers **Bryan Burk**, **Jeffrey Chernov**, **Roberto Orci**, **Alex Kurtzman**. Starring **John Cho**, **Ben Cross**, **Bruce Greenwood**, **Simon Pegg**, **Chris Pine**, **Zachary Quinto**, **Winona Ryder**, **Zoë Saldana**, **Karl Urban**, **Anton Yelchin**, with **Eric**

Bana and **Leonard Nimoy**.

The film will be converted to 15/70 and IMAX digital with the IMAX DMR process. Release date: May 8.

Night at the Museum: Battle of the Smithsonian: The IMAX Experience

"It's a new 'Night' and 'Museum' for **Ben Stiller**, who is joined by several other stars from the original film, as well as new characters from history — including **Amy Adams** as famed aviatrix **Amelia Earhart**, **Hank Azaria** as villainous Egyptian pharaoh **Kahmunrah**, **Christopher Guest** as Russian tyrant **Ivan the Terrible** and **Alain Chabat** as **Napoleon**. **Owen Wilson** is back as cowboy **Jedediah**, and **Robin Williams** again rides into history as **Teddy Roosevelt**.

"The centerpiece of the film will be bringing to life the **Smithsonian Institution**, the world's largest museum complex, with more than 136 million items in its collections, ranging from the plane **Amelia Earhart** flew on her nonstop solo flight across the Atlantic and **Al Capone's** rap sheet and mug shot to **Dorothy's** ruby

slippers and **Archie Bunker's** living room chair. No major film was ever shot inside the Smithsonian...until *Night at the Museum: Battle of the Smithsonian*."

Produced by **1492 Pictures**, distributed by **Twentieth Century Fox**. Directed by **Shawn Levy**, produced by **Michael Barnathan**, **Chris Columbus**, **Shawn Levy**, and **Mark Radcliffe**, written by **Robert Ben Garant** and **Thomas Lennon**, scored by **Alan Silvestri**. Executive producers:

Thomas M. Hammel, **Josh McLaglen**. Cast: **Ben Stiller**, **Amy Adams**, **Owen Wilson**, **Hank Azaria**, **Christopher Guest**, **Alain Chabat**, and **Robin Williams**.

The film will be converted to 15/70 and IMAX digital with the IMAX DMR process. Release date: May 22.



Night at the Museum: Battle of the Smithsonian

Twentieth Century Fox



Star Trek

Paramount Pictures Corporation

(from **SHORTS** on page 28)

Knave of Hearts, **Stephen Fry** as the Cheshire Cat, and *Little Britain* star **Matt Lucas** as Tweedledee and Tweedledum. The Web site UltimateDisney.com claims, "This is something of a sequel to Carroll's first two Alice books, largely telling a new story of a teenaged Alice's return to a Wonderland that includes a number of newly-created characters."

BFI IMAX to get new setting

Design firm **DSHDA** has been selected to redesign the area around the **BFI IMAX Theater** and London's Waterloo Station to improve pedestrian and vehicular flow around Britain's busiest train station. Surrounded by elevated roadways, the theater now stands in the middle of a traffic circle and is only accessible on foot



Architect's view of the redesigned BFI IMAX.

through underground passageways that have posed safety concerns at night.

Under the new plan for Waterloo City Square, "existing streetscapes have been decluttered, with new crossings and a unified surface creating unhindered safe access to all transport modes and destinations." The plan includes a new street-level entrance for the theater, as well as a new exterior for the building that will include a "dynamic digital screen." The work will proceed in stages as funding becomes available, with the initial stage expected to be complete in five years.

Student films shown in IMAXes

In two unrelated stories, IMAX theaters in Minnesota and Indiana have used their

giant screens to help local students in unusual ways. In the first, **Rodney Johnson**, chief projectionist at the **Great Clips IMAX Theatre** at the Minnesota Zoo, near Minneapolis, gave high school students rolls of blank 15/70 film so they could hand-draw very short animation sequences on the clear frames. According to Minneapolis' *Star Tribune*, three groups of Rosemount High School students used permanent markers to draw 72 frames each, making three short animated clips three seconds long: "a cat stalking a mouse; a giant hand reaches down to grab a kid; and a guy with an umbrella gets struck by lightning." The students worked for about a week, after which Johnson projected the films on the theater's 64x88-foot (20x28-meter) screen.

In Noblesville, IN, filmmaker **Jim Dougherty** screened two original short films (shot on HD video) in the IMAX theater at **Goodrich Quality Theatres' Hamilton 16** complex as a fundraiser for his daughter's eighth-grade class at St. Mary's School. All proceeds from the screenings of the two movies, *Fresh Air Will Do You Good* and *Waffles for Virginia*, were donated to help pay for a class trip.

GQT president **Bob Goodrich** has a program of actively supporting local filmmakers, offering them screen time in his theaters or on the plasma displays in theater lobbies.

Ex-employee robs Boise IMAX

An 18-year old man was arrested in Boise, ID, on April 6, and charged with robbing the **Edwards Boise Stadium 21 & IMAX Theater**. According to local press reports, **Jason D. Hartley** brandished a pistol (later determined to be a BB gun) and demanded cash from several workers, then ran through the IMAX theater and out a back door. No one was injured.

Theater employees recognized Hartley, who had made no attempt to disguise himself, as a former co-worker, and identified him to the police. He was arrested without incident a few hours later, and the cash recovered. Hartley has been charged with felony robbery, and if convicted faces a five-year minimum sentence and could receive up to life in prison.

Worldwide LF Theater Inventory

As of April 1, 2009

By Manufacturer							
Mfr	Af	As	Eu	ME	NA	SA	Tot
CDC		3	1		7		11
GOTO		20		1			21
IMAX	3	57	46	7	247	4	364
IWRK		16	4		16	1	37
KINO		1	3		4		8
MEGA	1	3	6	1	15		26
Other		7	9		2		18
Total	4	107	69	9	291	5	485
By Format and Operator Type							
C = Commercial Standalone CT = Theme Park CM = Multiplex I = Institutional							
		C	CM	CT	I	Total	
Africa	8/70				1	1	
	15/70		2		1	3	
	Total		2		2	4	
Asia/Pac	D		4			4	
	8/70	3		4	20	27	
	10/70			2	18	20	
	15/70	11	18	2	25	56	
	Total	14	22	8	63	107	
Europe	D		3			3	
	8/70	3	5	4	10	22	
	15/70	7	20	5	12	44	
	Total	10	28	9	22	69	
Middle East	8/70		1			1	
	10/70				1	1	
	15/70		5		2	7	
	Total		6		3	9	
North America	D		61			61	
	8/70	6	5	1	25	37	
	15/70	26	75	3	89	193	
	Total	32	141	4	114	291	
South America	8/70				1	1	
	15/70	1	2		1	4	
	Total	1	2		2	5	
World	D		68			68	
	8/70	12	11	9	57	89	
	10/70			2	19	21	
	15/70	45	122	10	130	307	
	Total	57	201	21	206	485	
By 2D / 3D							
		2D	3D	Total			
Africa		3	1	4			
Asia/Pac		68	39	107			
Europe		32	37	69			
ME		2	7	9			
NA		106	185	291			
SA		2	3	5			
Total		213	272	485			

Bookings: April 2009 by Film

636 bookings of 98 films in 363 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are *not* warranted to be comprehensive or accurate in every detail, despite our best

efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
3DSun	Washington NASM	3/14/09	3/13/10	D&W3D	Berlin CS	3/13/08	12/31/09		Reading RCT I	11/2/08	6/30/09
AEK	Atlanta FMNH	3/13/09	4/30/09		Boston NEA	2/15/08	6/30/09		Shanghai STM 3D	7/1/08	6/30/09
	Copenhagen	2/9/09	2/8/10		Chattanooga	5/23/08	6/30/09		Townsville	7/17/06	7/6/09
	Parker	11/1/08	5/1/09		Col Springs Cmk	4/17/09	12/31/09		Valencia Spn	7/1/08	6/30/09
	Townsville	6/28/08	6/27/09		Copenhagen	4/3/09	12/09		Washington NMNH	9/26/08	10/31/09
AfricAdv	Berlin CS	5/1/08	4/30/09		Detroit SC	1/12/09	4/16/09	Everest	Al Khobar	10/1/08	9/30/09
	Lehi	10/17/08	10/16/09		Galveston	3/13/09	12/31/09		Columbus GA	4/20/09	9/3/09
	Melbourne MV	2/15/09	4/09		Kansas City Sci	9/5/08	6/30/09		Madrid	7/1/08	12/31/09
	Quebec	6/11/08	5/15/09		Katowice CC	6/13/08	6/30/09		Taipei AM	4/4/09	9/27/09
	Winnipeg	10/10/08	10/9/09		Krakow CC	6/13/08	6/30/09	Extreme	Tampa MOSI	11/14/08	
AIWC	San Jose Tech	10/15/08	4/1/09		Moscow Nes	6/10/08	6/30/09	FightPil	Chantilly	12/10/04	10/15/09
Alamo	San Antonio 2D				Nuremberg	3/13/08	12/31/09		Corpus Christi	2/3/05	10/31/09
Alaska	Killeen	11/7/08	5/6/09		Poznan CC	6/13/08	6/30/09		Dayton	12/3/04	10/15/09
Alps	Chandigarh	10/1/08	9/30/09		Prague CC	3/19/09	12/31/09		Garden City	12/10/04	10/15/09
	Hong Kong SM	8/1/08	7/30/09		Singapore DC	4/1/09	12/31/09		Huntsville	3/1/09	8/31/09
	Lucerne	5/25/07	5/25/09		Tarentum Cmk	4/17/09	12/31/09		McMinnville	3/21/07	10/09
	Madrid	9/15/08	9/14/09		Warsaw CC	6/13/08	6/30/09		Pensacola	4/10/07	10/09
	Paris Geo	5/1/08	4/30/09	DarkKnig	Columbus GA	3/25/09		FMTTM	Washington NASM	3/11/05	10/09
	Richmond SMV	2/1/09	6/25/09		Sudbury	4/1/09			Aguascalientes	2/27/09	8/27/09
	Singapore SC	11/1/08	5/1/09	DinoAliv	Apple Valley Imx	2/1/09	8/30/09		Amneville	11/1/08	10/31/09
	Tijuana	8/1/08	9/1/09		Bradford	5/25/08	5/25/09		Baltimore MSC	10/15/08	6/09
	Toronto OSC	12/15/08	9/30/09		Calgary TWS	4/1/09	4/1/10		Berlin CS	12/1/08	11/30/09
Amazon	Boston MOS	2/13/09	6/13/09		Galveston	6/6/07	5/25/09		Calgary TWS	11/8/08	11/7/09
	Las Palmas	4/4/08	4/3/09		Garza Garcia	1/5/09	6/30/09		Charlotte DP	1/9/09	
Animalop	Detroit SC	3/14/09	3/13/10		Glasgow	5/2/08	5/2/09		Garden City	8/8/08	6/09
	Lubbock	11/14/08	11/3/09		Guayaquil	2/15/09	12/31/09		Guayaquil	2/13/09	2/10
	Mexico City Pap	4/10/09	12/10/09		Hutchinson	3/18/09	8/09		Huntsville	8/27/08	4/09
	Parker	2/7/09	2/6/10		Indianapolis Imx	2/1/09	8/30/09		Kansas City Sci	9/6/08	5/28/09
	San Diego RHF	12/13/08	12/09		Jackson MS	1/7/08	5/30/09		Katowice CC	10/30/08	9/30/09
	Shreveport	9/13/08	4/09		London SM	5/25/07	5/25/09		Krakow CC	10/30/08	9/30/09
	Tampa MOSI	12/5/08	10/09		McMinnville	4/1/09	6/30/09		Kuwait City	10/1/08	9/30/09
	Tijuana	4/1/09	10/31/09		Myrtle Beach DCI	3/20/09	12/31/09		Leon Exp	12/1/08	5/31/09
ATSOT	Austin	2/7/09	8/1/09		New Orleans	4/1/09	12/31/09		Lodz CC	10/30/08	9/30/09
Bears	Dwingeloo	12/08	12/09		New York AMNH	5/18/07	5/1/09		London BFI	10/3/08	12/4/09
	Tallahassee	3/13/09			Sacramento Imx	4/24/09	8/09		Louisville NA	8/15/08	9/25/09
Beavers	Norwalk	3/3/09	12/3/09		Spokane	3/5/09	10/31/09		Lucerne	12/1/08	11/30/09
BP	Taipei AM	3/29/09	9/30/09		Stockholm	5/08	5/09		Mexicali	12/20/08	6/20/09
Bugs	Edmonton Cpx	6/24/08			Taichung ST	6/1/08	6/1/09		Montreal SC	9/30/08	6/09
	Raleigh	5/2/08	12/12/09		Tempe Imx	6/20/07			Moscow Nes	8/22/08	8/21/09
	Saint Augustine	9/28/08	5/31/09	DinoGOP	La Coruna	1/09	6/09		Poznan CC	10/30/08	9/30/09
	Sofia CC	9/21/07		DIS	Taipei AM	1/1/09	6/30/09		Prague CC	1/8/09	1/7/10
	Spokane	9/21/06		DOL	Saint Paul	3/7/08	4/6/09		Saint Louis SC	3/5/09	8/19/09
	Tijuana	10/30/06		Dolphins	Karlshamn	1/09	6/09		Sinsheim	4/2/09	4/10
CDS	Cincinnati MC	1/3/09	4/19/09	DS3D	Ahmedabad	5/15/08	5/14/09		Speyer Imax	12/18/08	12/17/09
	Kaohsiung	1/1/09	6/30/09		Birmingham UK	2/1/07	4/09		Warsaw CC	10/30/08	9/30/09
CRA	Cairo EMA	7/5/08	7/4/09		Dayton	6/13/07	5/09	FOK	Kuwait City	4/17/00	4/09
	Dallas MNS	3/7/09	9/24/09		Detroit SC	1/10/09	7/10/09	FON	Boston MOS	5/28/04	
	Hartberg	6/2/08	6/1/09		Eilat Epic	4/1/08	4/1/09		Calgary TWS	3/20/05	
	Saint Augustine	4/13/09	11/30/09		Fort Worth	8/13/08	5/09		Des Moines	4/7/06	
CTPA	Mumbai	9/15/08	4/14/09		Glasgow	1/15/09	4/09		Harrisburg	2/13/09	6/30/09
CV	Karlshamn	1/09	6/09		Moscow Nes	5/31/06	5/31/09		Hartberg	6/1/07	4/09
	Victoria DCI	3/13/09			Nuremberg	11/15/07	11/14/09		Richmond SMV	2/6/09	2/10
Cyberwor	Ahmedabad	1/6/09	12/13/09		Osaka Sun	9/1/06	7/31/09		Shijiazhuang	4/1/09	10/31/09
	Budapest CC	4/17/08	4/30/09		Paris Geo	4/1/07	6/30/09		Spokane	8/20/04	
	Hong Kong BEA	11/6/08	11/5/09		Poitiers Imax 3D	2/1/07	1/31/10		Sudbury	3/1/09	2/10

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
FSOS	Shari				Toulouse	2/5/09	1/4/10		Bradford	4/09	5/09
Galapago	Budapest CC	9/18/08	9/17/09	MJTTM	Norwalk	1/16/09	6/18/09		Brooklyn SB Reg	3/27/09	5/09
	Guayaquil	11/16/06	11/15/09	MOE	Boston MOS	7/1/06	6/30/09		Budapest CC	4/09	5/09
GC	Grand Canyon DCI	11/1/99	12/09		Columbus GA	3/19/09	7/2/09		Buenos Aires NA	4/09	5/09
GCA	Albuquerque	3/15/09	9/15/10		Guayaquil	3/1/09	3/1/10		Buford Reg	3/27/09	5/09
	Berlin CS	6/1/08	5/09	MOF	Chantilly	1/30/09	9/30/09		Burbank AMC	3/27/09	5/09
	Denver MNS	2/13/09	8/09		McMinnville	10/1/08	9/12/10		Calgary Cpx	3/27/09	5/09
	Edmonton TWS	11/7/08	6/09		Pensacola	11/8/96			Camarillo Reg	3/27/09	5/09
	Hague	4/21/08	4/09	MOTGL	Chicago MSI	2/13/09	10/09		Cathedral City	3/27/09	5/09
	Lubbock	6/6/08	6/09		Detroit SC	7/31/08	7/09		Changchun Wan	3/27/09	5/09
	Lucerne	6/27/08	6/09		Duluth	2/09	2/10		Changsha Wan	3/27/09	5/09
	Memphis Pink	3/23/09	11/09		Milwaukee	6/13/08	6/09		Charlotte Reg	3/27/09	5/09
	Mexico City Pap	2/15/09	9/30/10		Niagara Can DCI	3/13/09	8/31/09		Cherry Hill AMC	3/27/09	5/09
	Mobile	1/9/09	5/2/09		Saint Augustine	3/20/09	10/15/09		Chicago Imx	3/27/09	5/09
	Orlando SC	1/9/09	6/7/09		Saint Louis SC	9/24/08	9/19/09		Cincinnati NA	3/27/09	5/09
	Singapore SC	5/1/08	4/09		Toronto OSC	5/9/08	12/09		Col Springs Cmk	3/27/09	5/09
	Spokane	4/24/09		MOTN	Chandigarh	10/1/08	9/30/09		Colleyville	3/27/09	5/09
	Taipei AM	9/28/08	9/27/09		Norwalk	7/1/08	6/30/09		Columbia AMC	3/27/09	5/09
GP	Boston MOS	10/10/08	5/09		Seattle PSC 1	10/1/08	9/15/09		Columbus AMC	3/27/09	5/09
	Raleigh	1/6/09	6/09	Mummie3D	Bradford	2/17/09	2/15/10		Council Bluffs Ker	3/27/09	5/09
	Richmond SMV	11/1/08	6/25/09		Buenos Aires NA	2/15/09	12/31/09		Cuernavaca Cmx	4/09	5/09
Greece	Charlotte DP	7/11/08	7/14/09		Kuwait City	6/19/08	6/12/09		Dallas Cmk	3/27/09	5/09
	Pittsburgh CSC	2/13/09	2/15/10		Moscow Nes	12/10/08	6/12/09		Deer Park Reg	3/27/09	5/09
HaunCast	Berlin CS	4/5/01			Myrtle Beach DCI	3/20/09	12/31/09		Denver CC Reg	3/27/09	5/09
	Madrid	6/12/02			Paris Geo	1/1/09	6/30/09		Dubai IBSM	4/09	5/09
	Melbourne MV	4/09			Raleigh	3/6/09	11/1/09		Dublin Reg	3/27/09	5/09
	Moscow Nes	1/1/04		Mummies	Bogota Mal	9/1/08	9/1/09		Edmonton Cpx	3/27/09	5/09
	Sydney WBS	4/09			Columbus COSI	3/1/09	9/1/09		El Dorado Hills Reg	3/27/09	5/09
HCBTD	San Simeon DCI	8/17/96			Gatineau	12/18/08	5/3/09		Emeryville AMC	3/27/09	5/09
HOTB	Calgary TWS	2/1/09	1/31/10		Lubbock	10/10/08	4/10/09		Escondido Reg	3/27/09	5/09
	Charleston WV	3/7/09	7/10/09		Memphis Pink	11/15/08	11/13/09		Evansville Sho	3/27/09	5/09
	Dallas MNS	3/7/09	9/24/10		Myrtle Beach DCI	3/25/09		Fairfield Reg	3/27/09	5/09	
	Erie	3/15/09	1/15/10		Oulu	1/10/09	6/12/09		Fitchburg Ker	3/27/09	5/09
	Hague	6/15/07	9/30/09		Pittsburgh CSC	8/29/08	8/29/09		Fort Lauderdale	3/27/09	5/09
	Memphis Pink	8/12/08	5/25/09		Raleigh	3/6/09		Fort Myers Reg	3/27/09	5/09	
	Sioux Falls	1/24/09	5/22/10		San Jose Tech	4/27/09	10/31/09		Fresno Reg	3/27/09	5/09
HumanBod	Calgary TWS	1/09	12/09		Stockholm	5/08	5/09		Glasgow	4/09	5/09
	Hartberg	4/08	4/09	MVA	Albany NY Reg	3/27/09	5/09		Gloucester Cpx	3/27/09	5/09
	Kuwait City	1/09	12/09		Alexandria AMC	3/27/09	5/09		Grand Blanc NCG	3/27/09	5/09
	Richmond SMV	2/6/09	2/10		Aliso Viejo Reg	3/27/09	5/09		Grand Rapids Cel	3/27/09	5/09
	Spokane	1/09	12/09		Altamonte AMC	3/27/09	5/09		Greenwich Ode	4/09	5/09
ITD	Houston MNS	1/5/09	5/21/09		Amsterdam PN	4/09	5/09		Guadalajara Cpl	4/09	5/09
	Kiev KT	4/1/08	7/31/09		Anaheim	3/27/09	5/09		Halifax	3/27/09	5/09
	Riccione	3/8/08	3/1/10		Ankara AFM	4/09	5/09		Hamilton AMC	3/27/09	5/09
JGWC	Erie	11/30/08	6/30/09		Apple Valley Imx	3/27/09	5/09		Hampton	3/27/09	5/09
JIAC	Erie	7/1/08	5/1/09		Arcadia AMC	3/27/09	5/09		Harahan AMC	3/27/09	5/09
	Philadelphia	10/20/08	6/3/09		Atlantic City	3/27/09	5/09		Harrisburg	3/27/09	5/09
JTM	Jakarta	4/20/09			Auckland Sky	4/09	5/09		Henderson Reg	3/27/09	5/09
	Kuwait City	3/26/09			Augusta Reg	3/27/09	5/09		Homestead AMC	3/27/09	5/09
Kilimanj	Phoenix ASC	3/18/09			Austin	3/27/09	5/09		Hong Kong BEA	4/09	5/09
L&C	Dearborn	9/26/08	9/26/09		Aventura AMC	3/27/09	5/09		Honolulu Reg	3/27/09	5/09
	Dongguan Wan	12/28/08	12/31/09		Baltimore AMC	3/27/09	5/09		Hooksett Zya	3/27/09	5/09
	Nanchang	5/1/08			Bangkok	4/09	5/09		Houston GP AMC	3/27/09	5/09
	Pittsburgh CSC	1/09	5/09		Barakaldo Yel	4/09	5/09		Houston Reg	3/27/09	5/09
	Saint Augustine	4/18/07			Batavia GQT	3/27/09	5/09		Ilisan CGV	4/09	5/09
	Yellowstone	6/15/02			Beijing UME	3/27/09	5/09		Indianapolis Imx	3/27/09	5/09
LivingSe	Memphis Pink	8/12/08	5/25/09		Beijing Wan	3/27/09	5/09		Indianapolis Ker	3/27/09	5/09
LOLL	Loch Lomond	7/24/02			Bellevue LSC	3/27/09	5/09		Irvine Reg	3/27/09	5/09
MagDes	Hong Kong BEA	11/6/08	11/5/09		Bensalem AMC	3/27/09	5/09		Istanbul AFM	4/09	5/09
	Kofu	1/17/09	4/5/09		Berlin CS	4/09	5/09		Jacksonville AMC	3/27/09	5/09
	KSC 2	9/23/05			Birmingham UK	4/09	5/09		Kansas City AMC	3/27/09	5/09
	Nanjing YSTC	12/15/08	12/14/09		Bogota PA	4/09	5/09		Kiev KT	3/09	5/09
	Speyer Dome	10/3/08	4/3/09		Boise Reg	3/27/09	5/09		King of Prussia Reg	3/27/09	5/09

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
	Knoxville Reg	3/27/09	5/09		Sandy	3/27/09	5/09	SC	Shreveport	1/2/09	12/31/09
	Lacey Reg	3/27/09	5/09		Santa Clara AMC	3/27/09	5/09	SeaMonst	Athens Eug	11/1/08	10/31/09
	Langley Cpx	3/27/09	5/09		Seattle PSC 2	3/27/09	5/09		Barcelona	10/6/08	10/6/09
	Lansing Cel	3/27/09	5/09		Seoul CGV	4/09	5/09		Baton Rouge	3/1/09	2/28/10
	Las Vegas Bre	3/27/09	5/09		Shanghai PC	3/27/09	5/09		Birmingham UK	12/07	12/09
	Las Vegas RR Reg	3/27/09	5/09		Simi Valley Reg	3/27/09	5/09		Bogota PA	12/25/08	6/25/09
	Las Vegas SA Reg	3/27/09	5/09		Sofia CC	4/09	5/09		Budapest CC	12/08	12/09
	Lincolnshire Reg	3/27/09	5/09		South Barrington AMC	3/27/09	5/09		Calgary TWS	12/15/07	
	Little Rock DT	3/27/09	5/09		South Gate Reg	3/27/09	5/09		Harrisburg	4/1/09	12/31/09
	London BFI	4/09	5/09		Sterling Heights AMC	3/27/09	5/09		Hastings	3/3/08	5/31/09
	Los Angeles CC AMC	3/27/09	5/09		Stockton Reg	3/27/09	5/09		Jersey City	7/4/08	6/30/09
	Los Angeles NA	3/27/09	5/09		Stony Brook AMC	3/27/09	5/09		Killeen	2/6/09	8/5/09
	Los Angeles UC AMC	3/27/09	5/09		Sugar Land AMC	3/27/09	5/09		Kuwait City	12/7/08	11/09
	Louisville NA	3/27/09	5/09		Sydney HCL	4/09	5/09		Lodz CC	4/17/09	9/30/09
	Malaga Yel	4/09	5/09		Sydney WBS	4/09	5/09		London BFI	12/07	10/09
	Manchester NA	3/27/09	5/09		Taipei Vie	4/09	5/09		London SM	10/26/07	10/20/09
	Manchester Ode	4/09	5/09		Taipei WVC	4/09	5/09		Lubbock	1/23/09	1/23/10
	Manila	3/27/09	5/09		Tampa AMC	3/27/09	5/09		Madrid	10/16/08	10/16/09
	Melbourne HCL	4/09	5/09		Tampa Cha	3/27/09	5/09		Mexico City Pap	7/1/08	5/31/09
	Melbourne MV	4/09	5/09		Tarentum Cmk	3/27/09	5/09		Milwaukee	1/9/09	10/1/09
	Mesa DT	3/27/09	5/09		Tigard Reg	3/27/09	5/09		Osaka Sci	6/1/08	5/30/09
	Mesquite AMC	3/27/09	5/09		Tomball San	3/27/09	5/09		Poznan CC	4/17/09	9/30/09
	Mexico City Per Cpl	4/09	5/09		Toronto Cpx	3/27/09	5/09		Saint Louis SC	4/1/09	3/10
	Mexico City Uni Cpl	4/09	5/09		Torrance AMC	3/27/09	5/09		Schenectady	8/1/08	7/31/09
	Midlothian Reg	3/27/09	5/09		Tukwila AMC	3/27/09	5/09		Singapore SC	2/28/09	2/10
	Mississauga Cpx	3/27/09	5/09		Tulsa Cmk	3/27/09	5/09		Sofia CC	12/08	12/09
	Monterrey Cpl	4/09	5/09		Virginia Beach AMC	3/27/09	5/09		Stockholm	5/16/08	5/16/09
	Montreal Cpx	3/27/09	5/09		West Nyack Imx	3/27/09	5/09		Sudbury	2/28/09	9/30/09
	Morrow AMC	3/27/09	5/09		West Palm Beach Muv	3/27/09	5/09		Tallahassee	1/1/09	6/30/09
	Moscow Nes	3/09	5/09		Westminster Orc AMC	3/27/09	5/09		Tijuana	2/7/09	10/31/09
	Nashville Reg	3/27/09	5/09		Westminster Pro AMC	3/27/09		Sharks3D	Alamogordo	1/1/09	6/30/09
	Natick JF	3/27/09	5/09		White Plains NA	3/27/09	5/09		Barcelona	1/17/07	6/30/09
	New Rochelle Reg	3/27/09	5/09		Williamsville Reg	3/27/09	5/09		Cathedral City	1/2/09	6/30/09
	New York Emp AMC	3/27/09	5/09		Wimbledon Ode	4/09	5/09		Hartberg	3/5/09	
	New York LS AMC	3/27/09	5/09		Woodbridge AMC	3/27/09	5/09		Houston MNS	3/13/09	12/31/09
	Noblesville GQT	3/27/09	5/09		Woodbridge Cpx	3/27/09	5/09		London SM	10/27/07	
	Olathe AMC	3/27/09	5/09		Woodridge Cmk	3/27/09	5/09		Monterey CA	1/5/09	6/30/09
	Ontario Reg	3/27/09	5/09		Ypsilanti NA	3/27/09	5/09		Harbin	12/15/08	12/14/09
	Orange Park AMC	3/27/09	5/09	MysticInd	Hyderabad	4/17/09	10/09	SM3	West Palm Beach Muv	9/14/07	9/22
	Orlando P Reg	3/27/09	5/09		Syracuse	9/20/08	4/30/09	SpaceEle	Singapore DC	1/1/09	4/30/09
	Orlando WL Reg	3/27/09	5/09	NASCAR	Daytona Beach	4/15/04		SpaceSta	Beijing CFM	7/1/07	6/30/09
	Oviedo Yel	4/09	5/09		Myrtle Beach DCI	3/25/09			Coomera	8/1/07	7/31/09
	Paris Gau	4/09	5/09	ND	New Delhi ICC				Garden City	1/1/09	6/30/09
	Perth HCL	4/09	5/09	Niagara	Niagara Can DCI	7/1/86			Guangdong	10/1/08	9/30/09
	Phoenix AMC	3/27/09	5/09		Niagara NY DCI	5/1/07			Reading RCT I	11/1/08	6/09
	Portage GQT	3/27/09	5/09	OO	Nanchang	2/09	9/09		Saint Petersburg NA	9/5/08	9/4/09
	Prague CC	4/09	5/09		San Diego NHM	3/31/01	12/09	SU	Dayton	9/30/08	9/30/09
	Providence NA	3/27/09	5/09		Shijiazhuang	2/1/08	2/1/10	SupeSpee	Durban	11/21/08	11/21/09
	Quebec	3/27/09	5/09		Victoria DCI	1/16/09	4/16/09		Indianapolis Imx	11/2/08	11/10
	Raleigh	3/27/09	6/09	OW3D	Katowice CC	1/15/09	12/31/09		Menlyn	11/21/08	11/21/09
	Reading JF	3/27/09	5/09		Moscow Nes	1/1/09	12/31/09		Saint Paul	3/6/09	4/15/09
	Reading RCT	3/27/09	5/09	Ozarks	Branson	1/93	12/09	ToFly	Warner Robins	7/92	
	Richmond Cpx	3/27/09	5/09	Pulse	Jackson MS	10/14/08	4/26/09		Washington NASM	7/1/76	
	Rochester Cmk	3/27/09	5/09		McMinnville	3/25/09		TR	Garza Garcia	3/5/09	8/31/09
	Sacramento Imx	3/27/09	5/09	RATW	McMinnville	1/5/09	6/09	Trex	Hong Kong BEA	1/1/09	12/31/09
	Saint Louis Weh	3/27/09	5/09	Rheged	Penrith	7/1/00		TRF	Calgary TWS	6/1/08	5/31/09
	Saint Petersburg Muv	3/27/09	5/09	Roar	Dwingeloo	7/1/07	6/30/09		Birmingham AL	1/2/09	5/31/09
	Saint Petersburg NA	3/09	5/09		Nanchang	4/1/09	10/31/09	U23D	Boston NEA	3/7/09	4/09
	San Antonio San	3/27/09	5/09		Regina	10/10/08	10/10/09		Montreal SC	4/28/09	9/13/09
	San Diego AMC	3/27/09	5/09	SAA	Boston MOS	10/1/08	6/30/09		Myrtle Beach DCI	3/20/09	9/6/09
	San Diego Reg	3/27/09	5/09		Indianapolis Imx	8/1/08	7/31/09		Raleigh	3/6/09	6/09
	San Francisco AMC	3/27/09	5/09		Pittsburgh CSC	6/1/08	6/30/09		Vancouver Imx	3/6/09	4/09
	San Jose AMC	3/27/09	5/09	SAL	Council Bluffs Ker	4/4/08	5/8/09		Washington NMNH	3/6/09	5/09

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close	
UnderSea	Apple Valley Imx	2/13/09			Nashville Reg	2/13/09			Tallahassee	4/3/09		
	Atlanta FMNH	3/21/09			Natick JF	2/13/09			Tampa MOSI	3/28/09	5/09	
	Atlantic City	2/13/09			New York LS AMC	2/13/09			WATE	Katoomba	6/1/97	
	Austin	2/28/09			Omaha Zoo	2/13/09			WildOcea	Bangkok	2/17/09	8/31/09
	Baltimore MSC	4/6/09			Pittsburgh CSC	2/13/09				Berlin CS	1/15/09	6/30/09
	Birmingham AL	3/14/09			Portage GQT	2/13/09				Bogota Mal	1/15/09	6/30/09
	Boston NEA	2/13/09			Providence NA	2/13/09				Boston NEA	10/14/08	6/30/09
	Cathedral City	2/13/09			Raleigh	2/13/09				Chicago MSI	10/15/08	11/09
	Chattanooga	2/13/09			Reading JF	2/13/09				Columbus COSI	1/7/09	5/30/09
	Chicago Imx	2/13/09			Sacramento Imx	2/13/09				Guayaquil	1/15/09	12/31/09
	Dallas Cmk	2/13/09			Saint Augustine	2/13/09				Lehi	6/6/08	6/30/09
	Davenport	2/13/09			Salt Lake City CP	2/13/09				Los Angeles CSC	8/15/08	
	Dearborn	2/13/09			San Diego Reg	2/13/09				Louisville SC	3/11/09	
	Denver CC Reg	2/13/09			San Francisco AMC	2/13/09				Lucerne	3/10/09	8/31/09
	Des Moines	2/13/09			Seattle PSC 2	2/13/09				Menlyn	2/17/09	6/30/09
	Dublin Reg	2/13/09			Sydney WBS	3/19/09				Nuremberg	1/15/09	6/30/09
	Durban	2/27/09			Tampa MOSI	2/13/09				Orlando SC	3/21/09	10/31/09
	Fitchburg Ker	2/13/09			Tempe Imx	2/13/09				Quebec	3/11/09	
	Fort Lauderdale	2/13/09			Toronto Cpx	2/13/09				Taichung ST	12/20/08	12/31/09
	Grand Blanc NCG	2/13/09			Tulsa Cmk	2/13/09				Vancouver Imx	10/8/08	4/09
	Grand Rapids Cel	2/13/09			Vancouver Imx	2/13/09			WS3D	Amneville	6/1/08	5/31/09
	Greenwich Ode	2/13/09			Virginia Beach AMSC	2/13/09				Branson	3/6/09	8/31/09
	Halifax	2/13/09			West Nyack Imx	2/13/09			WTW	Des Moines	11/16/08	12/09
	Hampton	2/13/09			Wimbledon Ode	2/13/09				Philadelphia	10/06	12/09
	Harrisburg	2/13/09			Winnipeg	2/13/09			ZionCany	Zion	5/24/94	
	Indianapolis Imx	2/13/09			VanGogh	Boston NEA	4/1/09					
Irvine Reg	2/13/09			Branson		3/6/09						
Lansing Cel	2/13/09			Hague		2/2/09	2/1/10					
Little Rock DT	2/13/09			Philadelphia		3/14/09	12/31/09					
London BFI	2/13/09				Tampa MOSI	3/13/09	8/31/09					
Los Angeles NA	2/13/09				Vancouver TWS	3/14/09	12/31/09					
Melbourne MV	3/26/09			VOTDS	Karlshamn	1/09	6/09					
Mississauga Cpx	2/13/09			Vulcania	Vulcania	2/22/02						
Myrtle Beach DCI	3/21/09			Watchmen	Hong Kong BEA	3/20/09	4/09					

April 2009 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Aguascalientes	FMTTM	2/27/09	8/27/09	Auckland Sky	MVA	4/09	5/09		GCA	6/1/08	5/09
Ahmedabad	Cyberwor	1/6/09	12/13/09	Augusta Reg	MVA	3/27/09	5/09		HaunCast	4/5/01	
	DS3D	5/15/08	5/14/09	Austin	ATSOT	2/7/09	8/1/09		MVA	4/09	5/09
Al Khobar	Everest	10/1/08	9/30/09		MVA	3/27/09	5/09		WildOcea	1/15/09	6/30/09
Alamogordo	Sharks3D	1/1/09	6/30/09		UnderSea	2/28/09		Birmingham AL	TTL	1/2/09	5/31/09
Albany NY Reg	MVA	3/27/09	5/09	Aventura AMC	MVA	3/27/09	5/09		UnderSea	3/14/09	
Albuquerque	GCA	3/15/09	9/15/10	Baltimore AMC	MVA	3/27/09	5/09	Birmingham UK	DS3D	2/1/07	4/09
Alexandria AMC	MVA	3/27/09	5/09	Baltimore MSC	FMTTM	10/15/08	6/09		MVA	4/09	5/09
Aliso Viejo Reg	MVA	3/27/09	5/09		UnderSea	4/6/09			SeaMonst	12/07	12/09
Altamonte AMC	MVA	3/27/09	5/09	Bangkok	MVA	4/09	5/09	Bogota Mal	Mummies	9/1/08	9/1/09
Amneville	FMTTM	11/1/08	10/31/09		WildOcea	2/17/09	8/31/09		WildOcea	1/15/09	6/30/09
	WS3D	6/1/08	5/31/09	Barakaldo Yel	MVA	4/09	5/09	Bogota PA	MVA	4/09	5/09
Amsterdam PN	MVA	4/09	5/09	Barcelona	SeaMonst	10/6/08	10/6/09		SeaMonst	12/25/08	6/25/09
Anaheim	MVA	3/27/09	5/09		Sharks3D	1/17/07	6/30/09	Boise Reg	MVA	3/27/09	5/09
Ankara AFM	MVA	4/09	5/09	Batavia GQT	MVA	3/27/09	5/09	Boston MOS	Amazon	2/13/09	6/13/09
Apple Valley Imx	DinoAliv	2/1/09	8/30/09	Baton Rouge	SeaMonst	3/1/09	2/28/10		FON	5/28/04	
	MVA	3/27/09	5/09	Beijing CFM	SpaceSta	7/1/07	6/30/09		GP	10/10/08	5/09
	UnderSea	2/13/09		Beijing UME	MVA	3/27/09	5/09		MOE	7/1/06	6/30/09
Arcadia AMC	MVA	3/27/09	5/09	Beijing Wan	MVA	3/27/09	5/09	Boston NEA	SAA	10/1/08	6/30/09
Athens Eug	SeaMonst	11/1/08	10/31/09	Bellevue LSC	MVA	3/27/09	5/09		D&W3D	2/15/08	6/30/09
Atlanta FMNH	AEK	3/13/09	4/30/09	Bensalem AMC	MVA	3/27/09	5/09		U23D	3/7/09	4/09
	UnderSea	3/21/09		Berlin CS	AfricAdv	5/1/08	4/30/09		UnderSea	2/13/09	
Atlantic City	MVA	3/27/09	5/09		D&W3D	3/13/08	12/31/09		VanGogh	4/1/09	
	UnderSea	2/13/09			FMTTM	12/1/08	11/30/09		WildOcea	10/14/08	6/30/09

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Bradford	DinoAliv	5/25/08	5/25/09	Dallas Cmk	MVA	3/27/09	5/09	Grand Canyon DCI	GC	11/1/99	12/09
	Mummie3D	2/17/09	2/15/10		UnderSea	2/13/09		Grand Rapids Cel	MVA	3/27/09	5/09
	MVA	4/09	5/09	Dallas MNS	CRA	3/7/09	9/24/09		UnderSea	2/13/09	
Branson	Ozarks	1/93	12/09		HOTB	3/7/09	9/24/10	Greenwich Ode	MVA	4/09	5/09
	VanGogh	3/6/09		Davenport	UnderSea	2/13/09			UnderSea	2/13/09	
	WS3D	3/6/09	8/31/09	Dayton	DS3D	6/13/07	5/09	Guadalajara Cpl	MVA	4/09	5/09
Brooklyn SB Reg	MVA	3/27/09	5/09		FightPil	12/3/04	10/15/09	Guangdong	SpaceSta	10/1/08	9/30/09
Budapest CC	Cyberwor	4/17/08	4/30/09		SU	9/30/08	9/30/09	Guayaquil	DinoAliv	2/15/09	12/31/09
	Galapago	9/18/08	9/17/09	Daytona Beach	NASCAR	4/15/04			FMTTM	2/13/09	2/10
	MVA	4/09	5/09	Dearborn	L&C	9/26/08	9/26/09		Galapago	11/16/06	11/15/09
	SeaMonst	12/08	12/09		UnderSea	2/13/09			MOE	3/1/09	3/1/10
Buenos Aires NA	Mummie3D	2/15/09	12/31/09	Deer Park Reg	MVA	3/27/09	5/09		WildOcea	1/15/09	12/31/09
	MVA	4/09	5/09	Denver CC Reg	MVA	3/27/09	5/09	Hague	GCA	4/21/08	4/09
Buford Reg	MVA	3/27/09	5/09		UnderSea	2/13/09			HOTB	6/15/07	9/30/09
Burbank AMC	MVA	3/27/09	5/09	Denver MNS	GCA	2/13/09	8/09		VanGogh	2/2/09	2/1/10
Cairo EMA	CRA	7/5/08	7/4/09	Des Moines	FON	4/7/06		Halifax	MVA	3/27/09	5/09
Calgary Cpx	MVA	3/27/09	5/09		UnderSea	2/13/09			UnderSea	2/13/09	
Calgary TWS	DinoAliv	4/1/09	4/1/10		WTW	11/16/08	12/09	Hamilton AMC	MVA	3/27/09	5/09
	FMTTM	11/8/08	11/7/09	Detroit SC	Animalop	3/14/09	3/13/10	Hampton	MVA	3/27/09	5/09
	FON	3/20/05			D&W3D	1/12/09	4/16/09		UnderSea	2/13/09	
	HOTB	2/1/09	1/31/10		DS3D	1/10/09	7/10/09	Harahan AMC	MVA	3/27/09	5/09
	HumanBod	1/09	12/09		MOTGL	7/31/08	7/09	Harbin	SI	12/15/08	12/14/09
	SeaMonst	12/15/07		Dongguan Wan	L&C	12/28/08	12/31/09	Harrisburg	FON	2/13/09	6/30/09
	TRF	6/1/08	5/31/09	Dubai IBSM	MVA	4/09	5/09		MVA	3/27/09	5/09
Camarillo Reg	MVA	3/27/09	5/09	Dublin Reg	MVA	3/27/09	5/09		SeaMonst	4/1/09	12/31/09
Cathedral City	MVA	3/27/09	5/09		UnderSea	2/13/09			UnderSea	2/13/09	
	Sharks3D	1/2/09	6/30/09	Duluth	MOTGL	2/09	2/10	Hartberg	CRA	6/2/08	6/1/09
	UnderSea	2/13/09		Durban	SupeSpee	11/21/08	11/21/09		FON	6/1/07	4/09
Chandigarh	Alps	10/1/08	9/30/09		UnderSea	2/27/09			HumanBod	4/08	4/09
	MOTN	10/1/08	9/30/09	Dwingeloo	Bears	12/08	12/09		Sharks3D	3/5/09	
Changchun Wan	MVA	3/27/09	5/09		Roar	7/1/07	6/30/09	Hastings	SeaMonst	3/3/08	5/31/09
Changsha Wan	MVA	3/27/09	5/09	Edmonton Cpx	Bugs	6/24/08		Henderson Reg	MVA	3/27/09	5/09
Chantilly	FightPil	12/10/04	10/15/09		MVA	3/27/09	5/09	Homestead AMC	MVA	3/27/09	5/09
	MOF	1/30/09	9/30/09	Edmonton TWS	GCA	11/7/08	6/09	Hong Kong BEA	Cyberwor	11/6/08	11/5/09
Charleston WV	HOTB	3/7/09	7/10/09	Eilat Epic	DS3D	4/1/08	4/1/09		MagDes	11/6/08	11/5/09
Charlotte DP	FMTTM	1/9/09		El Dorado Hills Reg	MVA	3/27/09	5/09		MVA	4/09	5/09
	Greece	7/11/08	7/14/09	Emeryville AMC	MVA	3/27/09	5/09		Trex	1/1/09	12/31/09
Charlotte Reg	MVA	3/27/09	5/09	Erie	HOTB	3/15/09	1/15/10		Watchmen	3/20/09	4/09
Chattanooga	D&W3D	5/23/08	6/30/09		JGWC	11/30/08	6/30/09	Hong Kong SM	Alps	8/1/08	7/30/09
	UnderSea	2/13/09		Escondido Reg	MVA	3/27/09	5/09	Honolulu Reg	MVA	3/27/09	5/09
Cherry Hill AMC	MVA	3/27/09	5/09	Evansville Sho	MVA	3/27/09	5/09	Hooksett Zya	MVA	3/27/09	5/09
Chicago Imx	MVA	3/27/09	5/09	Fairfield Reg	MVA	3/27/09	5/09	Houston GP AMC	MVA	3/27/09	5/09
	UnderSea	2/13/09		Fitchburg Ker	MVA	3/27/09	5/09	Houston MNS	ITD	1/5/09	5/21/09
Chicago MSI	MOTGL	2/13/09	10/09		UnderSea	2/13/09			Sharks3D	3/13/09	12/31/09
	WildOcea	10/15/08	11/09	Fort Lauderdale	MVA	3/27/09	5/09	Houston Reg	MVA	3/27/09	5/09
Cincinnati MC	CDS	1/3/09	4/19/09		UnderSea	2/13/09		Huntsville	FightPil	3/1/09	8/31/09
Cincinnati NA	MVA	3/27/09	5/09	Fort Myers Reg	MVA	3/27/09	5/09		FMTTM	8/27/08	4/09
Col Springs Cmk	D&W3D	4/17/09	12/31/09	Fort Worth	DS3D	8/13/08	5/09	Hutchinson	DinoAliv	3/18/09	8/09
	MVA	3/27/09	5/09	Fresno Reg	MVA	3/27/09	5/09	Hyderabad	MysticInd	4/17/09	10/09
Colleyville	MVA	3/27/09	5/09	Galveston	D&W3D	3/13/09	12/31/09	Ilsan CGV	MVA	4/09	5/09
Columbia AMC	MVA	3/27/09	5/09		DinoAliv	6/6/07	5/25/09	Indianapolis Imx	DinoAliv	2/1/09	8/30/09
Columbus AMC	MVA	3/27/09	5/09	Garden City	FightPil	12/10/04	10/15/09		MVA	3/27/09	5/09
Columbus COSI	Mummies	3/1/09	9/1/09		FMTTM	8/8/08	6/09		SAA	8/1/08	7/31/09
	WildOcea	1/7/09	5/30/09		SpaceSta	1/1/09	6/30/09		SupeSpee	11/2/08	11/10
Columbus GA	DarkKnig	3/25/09		Garza Garcia	DinoAliv	1/5/09	6/30/09	Indianapolis Ker	MVA	3/27/09	5/09
	Everest	4/20/09	9/3/09		TR	3/5/09	8/31/09	Irvine Reg	MVA	3/27/09	5/09
	MOE	3/19/09	7/2/09	Gatineau	Mummies	12/18/08	5/3/09		UnderSea	2/13/09	
Coomera	SpaceSta	8/1/07	7/31/09	Glasgow	DinoAliv	5/2/08	5/2/09	Istanbul AFM	MVA	4/09	5/09
Copenhagen	AEK	2/9/09	2/8/10		DS3D	1/15/09	4/09	Jackson MS	DinoAliv	1/7/08	5/30/09
	D&W3D	4/3/09	12/09		MVA	4/09	5/09		Pulse	10/14/08	4/26/09
Corpus Christi	FightPil	2/3/05	10/31/09	Gloucester Cpx	MVA	3/27/09	5/09	Jacksonville AMC	MVA	3/27/09	5/09
Council Bluffs Ker	MVA	3/27/09	5/09	Grand Blanc NCG	MVA	3/27/09	5/09	Jakarta	JTM	4/20/09	
	SAL	4/4/08	5/8/09		UnderSea	2/13/09		Jersey City	SeaMonst	7/4/08	6/30/09
Cuernavaca Cmx	MVA	4/09	5/09								

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Kansas City AMC	MVA	3/27/09	5/09		SeaMonst	1/23/09	1/23/10	Nanchang	L&C	5/1/08	
Kansas City Sci	D&W3D	9/5/08	6/30/09	Lucerne	Alps	5/25/07	5/25/09		OO	2/09	9/09
	FMTTM	9/6/08	5/28/09		FMTTM	12/1/08	11/30/09		Roar	4/1/09	10/31/09
Kaohsiung	CDS	1/1/09	6/30/09		GCA	6/27/08	6/09	Nanjing YSTC	MagDes	12/15/08	12/14/09
Karlshamn	CV	1/09	6/09		WildOcea	3/10/09	8/31/09	Nashville Reg	MVA	3/27/09	5/09
	Dolphins	1/09	6/09	Madrid	Alps	9/15/08	9/14/09		UnderSea	2/13/09	
	VOTDS	1/09	6/09		Everest	7/1/08	12/31/09	Natick JF	MVA	3/27/09	5/09
Katoomba	WATE	6/1/97			HaunCast	6/12/02			UnderSea	2/13/09	
Katowice CC	D&W3D	6/13/08	6/30/09		SeaMonst	10/16/08	10/16/09	New Delhi ICC	ND		
	FMTTM	10/30/08	9/30/09	Malaga Yel	MVA	4/09	5/09	New Orleans	DinoAliv	4/1/09	12/31/09
	OW3D	1/15/09	12/31/09	Manchester NA	MVA	3/27/09	5/09	New Rochelle Reg	MVA	3/27/09	5/09
Kiev KT	ITD	4/1/08	7/31/09	Manchester Ode	MVA	4/09	5/09	New York AMNH	DinoAliv	5/18/07	5/1/09
	MVA	3/09	5/09	Manila	MVA	3/27/09	5/09	New York Emp AMC	MVA	3/27/09	5/09
Killeen	Alaska	11/7/08	5/6/09	McMinnville	DinoAliv	4/1/09	6/30/09	New York LS AMC	MVA	3/27/09	5/09
	SeaMonst	2/6/09	8/5/09		FightPil	3/21/07	10/09		UnderSea	2/13/09	
King of Prussia Reg	MVA	3/27/09	5/09		MOF	10/1/08	9/12/10	Niagara Can DCI	MOTGL	3/13/09	8/31/09
Knoxville Reg	MVA	3/27/09	5/09		Pulse	3/25/09			Niagara	7/1/86	
Kofu	MagDes	1/17/09	4/5/09		RATW	1/5/09	6/09	Niagara NY DCI	Niagara	5/1/07	
Krakow CC	D&W3D	6/13/08	6/30/09	Melbourne HCL	MVA	4/09	5/09	Noblesville GQT	MVA	3/27/09	5/09
	FMTTM	10/30/08	9/30/09	Melbourne MV	AfricAdv	2/15/09	4/09	Norwalk	Beavers	3/3/09	12/3/09
KSC 2	MagDes	9/23/05			HaunCast	4/09			MJTMM	1/16/09	6/18/09
Kuwait City	FMTTM	10/1/08	9/30/09		MVA	4/09	5/09		MOTN	7/1/08	6/30/09
	FOK	4/17/00	4/09		UnderSea	3/26/09		Nuremberg	D&W3D	3/13/08	12/31/09
	HumanBod	1/09	12/09	Memphis Pink	GCA	3/23/09	11/09		DS3D	11/15/07	11/14/09
	JTM	3/26/09			HOTB	8/12/08	5/25/09		WildOcea	1/15/09	6/30/09
	Mummie3D	6/19/08	6/12/09		LivingSe	8/12/08	5/25/09	Olathe AMC	MVA	3/27/09	5/09
	SeaMonst	12/7/08	11/09	Menlyn	Mummies	11/15/08	11/13/09	Omaha Zoo	UnderSea	2/13/09	
La Coruna	DinoGOP	1/09	6/09		SupeSpee	11/21/08	11/21/09	Ontario Reg	MVA	3/27/09	5/09
Lacey Reg	MVA	3/27/09	5/09		WildOcea	2/17/09	6/30/09	Orange Park AMC	MVA	3/27/09	5/09
Langley Cpx	MVA	3/27/09	5/09	Mesa DT	MVA	3/27/09	5/09	Orlando P Reg	MVA	3/27/09	5/09
Lansing Cel	MVA	3/27/09	5/09	Mesquite AMC	MVA	3/27/09	5/09	Orlando SC	GCA	1/9/09	6/7/09
	UnderSea	2/13/09		Mexicali	FMTTM	12/20/08	6/20/09		WildOcea	3/21/09	10/31/09
Las Palmas	Amazon	4/4/08	4/3/09	Mexico City Pap	Animalop	4/10/09	12/10/09	Orlando WL Reg	MVA	3/27/09	5/09
Las Vegas Bre	MVA	3/27/09	5/09		GCA	2/15/09	9/30/10	Osaka Sci	SeaMonst	6/1/08	5/30/09
Las Vegas RR Reg	MVA	3/27/09	5/09		SeaMonst	7/1/08	5/31/09	Osaka Sun	DS3D	9/1/06	7/31/09
Las Vegas SA Reg	MVA	3/27/09	5/09	Mexico City Per Cpl	MVA	4/09	5/09	Oulu	Mummies	1/10/09	6/12/09
Lehi	AfricAdv	10/17/08	10/16/09	Mexico City Uni Cpl	MVA	4/09	5/09	Oviedo Yel	MVA	4/09	5/09
	WildOcea	6/6/08	6/30/09	Midlothian Reg	MVA	3/27/09	5/09	Paris Gau	MVA	4/09	5/09
Leon Exp	FMTTM	12/1/08	5/31/09	Milwaukee	MOTGL	6/13/08	6/09	Paris Geo	Alps	5/1/08	4/30/09
Lincolnshire Reg	MVA	3/27/09	5/09		SeaMonst	1/9/09	10/1/09		DS3D	4/1/07	6/30/09
Little Rock DT	MVA	3/27/09	5/09	Mississauga Cpx	MVA	3/27/09	5/09		Mummie3D	1/1/09	6/30/09
	UnderSea	2/13/09			UnderSea	2/13/09		Parker	AEK	11/1/08	5/1/09
Loch Lomond	LOLL	7/24/02		Mobile	GCA	1/9/09	5/2/09		Animalop	2/7/09	2/6/10
Lodz CC	FMTTM	10/30/08	9/30/09	Monterey CA	Sharks3D	1/5/09	6/30/09	Penrith	Rheged	7/1/00	
	SeaMonst	4/17/09	9/30/09	Monterrey Cpl	MVA	4/09	5/09	Pensacola	FightPil	4/10/07	10/09
London BFI	FMTTM	10/3/08	12/4/09	Montreal Cpx	MVA	3/27/09	5/09		MOF	11/8/96	
	MVA	4/09	5/09	Montreal SC	FMTTM	9/30/08	6/09	Perth HCL	MVA	4/09	5/09
	SeaMonst	12/07	10/09		U23D	4/28/09	9/13/09	Philadelphia	JIAC	10/20/08	6/3/09
	UnderSea	2/13/09		Morrow AMC	MVA	3/27/09	5/09		VanGogh	3/14/09	12/31/09
London SM	DinoAliv	5/25/07	5/25/09	Moscow Nes	D&W3D	6/10/08	6/30/09		WTW	10/06	12/09
	SeaMonst	10/26/07	10/20/09		DS3D	5/31/06	5/31/09	Phoenix AMC	MVA	3/27/09	5/09
	Sharks3D	10/27/07			FMTTM	8/22/08	8/21/09	Phoenix ASC	Kilimanj	3/18/09	
Los Angeles CC AMC	MVA	3/27/09	5/09		HaunCast	1/1/04		Pittsburgh CSC	Greece	2/13/09	2/15/10
Los Angeles CSC	WildOcea	8/15/08			Mummie3D	12/10/08	6/12/09		L&C	1/09	5/09
Los Angeles NA	MVA	3/27/09	5/09		MVA	3/09	5/09		Mummies	8/29/08	8/29/09
	UnderSea	2/13/09			OW3D	1/1/09	12/31/09		SAA	6/1/08	6/30/09
Los Angeles UC AMC	MVA	3/27/09	5/09	Mumbai	CTPA	9/15/08	4/14/09		UnderSea	2/13/09	
Louisville NA	FMTTM	8/15/08	9/25/09	Myrtle Beach DCI	DinoAliv	3/20/09	12/31/09	Poitiers Imax 3D	DS3D	2/1/07	1/31/10
	MVA	3/27/09	5/09		Mummie3D	3/20/09	12/31/09	Portage GQT	MVA	3/27/09	5/09
Louisville SC	WildOcea	3/11/09			Mummies	3/25/09			UnderSea	2/13/09	
Lubbock	Animalop	11/14/08	11/3/09		NASCAR	3/25/09		Poznan CC	D&W3D	6/13/08	6/30/09
	GCA	6/6/08	6/09		U23D	3/20/09	9/6/09		FMTTM	10/30/08	9/30/09
	Mummies	10/10/08	4/10/09		UnderSea	3/21/09			SeaMonst	4/17/09	9/30/09

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Prague CC	D&W3D	3/19/09	12/31/09					Tempe Imx	DinoAliv	6/20/07	
	FMTTM	1/8/09	1/7/10						UnderSea	2/13/09	
	MVA	4/09	5/09	Seoul CGV	MVA	4/09	5/09	Tigard Reg	MVA	3/27/09	5/09
Providence NA	MVA	3/27/09	5/09	Shanghai PC	MVA	3/27/09	5/09	Tijuana	Alps	8/1/08	9/1/09
	UnderSea	2/13/09		Shanghai STM 3D	DS3D	7/1/08	6/30/09		Animalop	4/1/09	10/31/09
Quebec	AfricAdv	6/11/08	5/15/09	Shari	FSOS				Bugs	10/30/06	
	MVA	3/27/09	5/09	Shijiazhuang	FON	4/1/09	10/31/09		SeaMonst	2/7/09	10/31/09
	WildOcea	3/11/09			OO	2/1/08	2/1/10	Tomball San	MVA	3/27/09	5/09
Raleigh	Bugs	5/2/08	12/12/09	Shreveport	Animalop	9/13/08	4/09	Toronto Cpx	MVA	3/27/09	5/09
	GP	1/6/09	6/09		SC	1/2/09	12/31/09		UnderSea	2/13/09	
	Mummie3D	3/6/09	11/1/09	Simi Valley Reg	MVA	3/27/09	5/09	Toronto OSC	Alps	12/15/08	9/30/09
	Mummies	3/6/09		Singapore DC	D&W3D	4/1/09	12/31/09		MOTGL	5/9/08	12/09
	MVA	3/27/09	6/09		SpaceEle	1/1/09	4/30/09	Torrance AMC	MVA	3/27/09	5/09
	U23D	3/6/09	6/09	Singapore SC	Alps	11/1/08	5/1/09	Toulouse	MagDes	2/5/09	1/4/10
	UnderSea	2/13/09			GCA	5/1/08	4/09	Townsville	AEK	6/28/08	6/27/09
Reading JF	MVA	3/27/09	5/09		SeaMonst	2/28/09	2/10		DS3D	7/17/06	7/6/09
	UnderSea	2/13/09		Sinsheim	FMTTM	4/2/09	4/10	Tukwila AMC	MVA	3/27/09	5/09
Reading RCT	MVA	3/27/09	5/09	Sioux Falls	HOTB	1/24/09	5/22/10	Tulsa Cmk	MVA	3/27/09	5/09
Reading RCT I	DS3D	11/2/08	6/30/09	Sofia CC	Bugs	9/21/07			UnderSea	2/13/09	
	SpaceSta	11/1/08	6/09		MVA	4/09	5/09	Valencia Spn	DS3D	7/1/08	6/30/09
Regina	Roar	10/10/08	10/10/09		SeaMonst	12/08	12/09	Vancouver Imx	U23D	3/6/09	4/09
Riccione	ITD	3/8/08	3/1/10	South Barrington AMC	MVA	3/27/09	5/09		UnderSea	2/13/09	
Richmond Cpx	MVA	3/27/09	5/09	South Gate Reg	MVA	3/27/09	5/09		WildOcea	10/8/08	4/09
Richmond SMV	Alps	2/1/09	6/25/09	Speyer Dome	MagDes	10/3/08	4/3/09	Vancouver TWS	VanGogh	3/14/09	12/31/09
	FON	2/6/09	2/10	Speyer Imax	FMTTM	12/18/08	12/17/09	Victoria DCI	CV	3/13/09	
	GP	11/1/08	6/25/09	Spokane	Bugs	9/21/06			OO	1/16/09	4/16/09
	HumanBod	2/6/09	2/10		DinoAliv	3/5/09	10/31/09	Virginia Beach AMC	MVA	3/27/09	5/09
Rochester Cmk	MVA	3/27/09	5/09		FON	8/20/04		Virginia Beach AMSC	UnderSea	2/13/09	
Sacramento Imx	MVA	3/27/09	5/09		GCA	4/24/09		Vulcania	Vulcania	2/22/02	
	UnderSea	2/13/09			HumanBod	1/09	12/09	Warner Robins	ToFly	7/92	
Saint Augustine	Bugs	9/28/08	5/31/09	Sterling Heights AMC	MVA	3/27/09	5/09	Warsaw CC	D&W3D	6/13/08	6/30/09
	CRA	4/13/09	11/30/09	Stockholm	DinoAliv	5/08	5/09		FMTTM	10/30/08	9/30/09
	L&C	4/18/07			Mummies	5/08	5/09	Washington NASM	3DSun	3/14/09	3/13/10
	MOTGL	3/20/09	10/15/09		SeaMonst	5/16/08	5/16/09		FightPil	3/11/05	10/09
	UnderSea	2/13/09		Stockton Reg	MVA	3/27/09	5/09		ToFly	7/1/76	
Saint Louis SC	FMTTM	3/5/09	8/19/09	Stony Brook AMC	MVA	3/27/09	5/09	Washington NMNH	DS3D	9/26/08	10/31/09
	MOTGL	9/24/08	9/19/09	Sudbury	DarkKnig	4/1/09			U23D	3/6/09	5/09
	SeaMonst	4/1/09	3/10		FON	3/1/09	2/10	West Nyack Imx	MVA	3/27/09	5/09
Saint Louis Weh	MVA	3/27/09	5/09		SeaMonst	2/28/09	9/30/09		UnderSea	2/13/09	
Saint Paul	DOL	3/7/08	4/6/09	Sugar Land AMC	MVA	3/27/09	5/09	West Palm Beach Muv	MVA	3/27/09	5/09
	SupeSpee	3/6/09	4/15/09	Sydney HCL	MVA	4/09	5/09		SM3	9/14/07	9/22
Saint Petersburg Muv	MVA	3/27/09	5/09	Sydney WBS	HaunCast	4/09		Westminster Orc AMC	MVA	3/27/09	5/09
Saint Petersburg NA	MVA	3/09	5/09		MVA	4/09	5/09	Westminster Pro AMC	MVA	3/27/09	
	SpaceSta	9/5/08	9/4/09		UnderSea	3/19/09		White Plains NA	MVA	3/27/09	5/09
Salt Lake City CP	UnderSea	2/13/09		Syracuse	MysticInd	9/20/08	4/30/09	Williamsville Reg	MVA	3/27/09	5/09
San Antonio 2D	Alamo			Taichung ST	DinoAliv	6/1/08	6/1/09	Wimbledon Ode	MVA	4/09	5/09
San Antonio San	MVA	3/27/09	5/09		WildOcea	12/20/08	12/31/09		UnderSea	2/13/09	
San Diego AMC	MVA	3/27/09	5/09	Taipei AM	BP	3/29/09	9/30/09	Winnipeg	AfricAdv	10/10/08	10/9/09
San Diego NHM	OO	3/31/01	12/09		DIS	1/1/09	6/30/09		UnderSea	2/13/09	
San Diego Reg	MVA	3/27/09	5/09		Everest	4/4/09	9/27/09	Woodbridge AMC	MVA	3/27/09	5/09
	UnderSea	2/13/09		Taipei Vie	GCA	9/28/08	9/27/09	Woodbridge Cpx	MVA	3/27/09	5/09
San Diego RHF	Animalop	12/13/08	12/09	Taipei WVC	MVA	4/09	5/09	Woodridge Cmk	MVA	3/27/09	5/09
San Francisco AMC	MVA	3/27/09	5/09	Tallahassee	MVA	4/09	5/09	Yellowstone	L&C	6/15/02	
	UnderSea	2/13/09			Bears	3/13/09		Ypsilanti NA	MVA	3/27/09	5/09
San Jose AMC	MVA	3/27/09	5/09		SeaMonst	1/1/09	6/30/09	Zion	ZionCany	5/24/94	
San Jose Tech	AIWC	10/15/08	4/1/09		Watchmen	4/3/09					
	Mummies	4/27/09	10/31/09	Tampa AMC	MVA	3/27/09	5/09				
San Simeon DCI	HCBTD	8/17/96		Tampa Cha	MVA	3/27/09	5/09				
Sandy	MVA	3/27/09	5/09	Tampa MOSI	Animalop	12/5/08	10/09				
Santa Clara AMC	MVA	3/27/09	5/09		Extreme	11/14/08					
Schenectady	SeaMonst	8/1/08	7/31/09		UnderSea	2/13/09					
Seattle PSC 1	MOTN	10/1/08	9/15/09		VanGogh	3/13/09	8/31/09				
Seattle PSC 2	MVA	3/27/09	5/09	Tarentum Cmk	Watchmen	3/28/09	5/09				
					D&W3D	4/17/09	12/31/09				
					MVA	3/27/09	5/09				

Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
3DSun	3D Sun	2008	K2	OO	Ocean Oasis	2000	SFI
AEK	Africa's Elephant Kingdom	1998	IMAX	OW3D	Ocean Wonderland 3D	2003	3D
AfricAdv	African Adventure 3D	2007	3D	Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993	IMAX
AIWC	Adventures in Wild California	2000	MFF	Pulse	Pulse: A Stomp Odyssey	2002	GSF
Alamo	Alamo: The Price of Freedom	1988	MFF	RATW	Ride Around the World	2006	GSF
Alaska	Alaska: Spirit of the Wild	1997	HMNS	Rheged	Rheged: The Lost Kingdom	2000	unk
Alps	Alps: Giants of Nature, The	2007	MFF	Roar	Roar: Lions of the Kalahari	2003	NGD
Amazon	Amazon	1997	MFF	SAA	Shackleton's Antarctic Adventure	2001	NGD
Animalop	Animalopolis	2008	3D	SAL	Shine A Light: The IMAX Experience	2008	PPC
ATSOT	Across the Sea of Time	1995	3D	SC	Storm Chasers	1995	MFF
Bears	Bears	2001	PCI	SeaMonst	Sea Monsters: A Prehistoric Adventure	2007	NGD
Beavers	Beavers	1988	SLC	Sharks3D	Sharks 3D	2004	3D
BP	Blue Planet	1990	IMAX	SI	Survival Island	1995	IMAX
Bugs	Bugs!	2003	3D	SM3	Spider-Man 3: The IMAX Experience	2007	SPE
CDS	Cirque du Soleil: Journey of Man	1999	3D	SpaceEle	Space Elevator	2007	WCL
CRA	Coral Reef Adventure	2003	MFF	SpaceSta	Space Station	2002	3D
CTPA	China: The Panda Adventure	2001	IMAX	SU	Straight Up: Helicopters in Action	2002	SKF
CV	Cosmic Voyage	1996	IMAX	Supespee	Super Speedway	1997	SLC
Cyberwor	Cyberworld 3D	2000	3D	ToFly	To Fly!	1976	MFF
D&W3D	Dolphins & Whales 3D	2008	3D	TR	Thrill Ride	1997	SPC
DarkKnig	Dark Knight: The IMAX Experience, The	2008	WB	Trex	T-Rex: Back to the Cretaceous	1998	3D
DinoAliv	Dinosaurs Alive	2007	3D	TRF	Tropical Rain Forest	1992	SMM
DinoGOP	Dinosaurs 3D: Giants of Patagonia	2007	3D	TTL	To The Limit	1989	MFF
DIS	Destiny in Space	1993	IMAX	U23D	U2 3D	2008	3D
DOL	Dance of Life	1984	MFF	UnderSea	Under The Sea 3D	2009	3D
Dolphins	Dolphins	2000	MFF	VanGogh	Van Gogh: Brush with Genius	2009	MFF
DS3D	Deep Sea 3D	2006	3D	VOTDS	Volcanoes of the Deep Sea	2003	SLC
Everest	Everest	1998	MFF	Vulcania	Vulcania	2002	unk
Extreme	Extreme	1999	GSF	Watchmen	Watchmen: The IMAX Experience	2009	WB
FightPil	Fighter Pilot: Operation Red Flag	2004	K2	WATE	Wild Australia: The Edge	1997	MSI
FMTTM	Fly Me to the Moon	2008	3D	WildOcea	Wild Ocean	2008	3D
FOK	Fires of Kuwait	1992	IMAX	WS3D	Wild Safari 3D	2005	3D
FON	Forces of Nature	2004	NGD	WTW	Wired to Win	2005	NGD
FSOS	Four Seasons of Shiretoko	1988	unk	ZionCany	Zion Canyon (aka TOTG)	1994	BFI
Galapago	Galapagos	1999	3D				
GC	Grand Canyon: The Hidden Secrets	1985	NGD				
GCA	Grand Canyon Adventure: River at Risk 3D	2008	3D				
GP	Greatest Places, The	1998	SMM				
Greece	Greece: Secrets of the Past	2006	MFF				
HaunCast	Haunted Castle	2001	3D				
HCBTD	Hearst Castle: Building the Dream	1996	NGD				
HOTB	Hurricane on the Bayou	2006	MFF				
HumanBod	Human Body, The	2001	NGD				
ITD	Into the Deep	1994	3D				
JGWC	Jane Goodall's Wild Chimpanzees	2002	SMM				
JAC	Journey into Amazing Caves	2001	MFF				
JTM	Journey to Mecca	2009	SKF				
Kilimanj	Kilimanjaro	2002	HMNS				
L&C	Lewis & Clark: Great Journey West	2002	NGD				
LivingSe	Living Sea, The	1994	MFF				
LOLL	Legend of Loch Lomond, The	2002	SKF				
MagDes	Magnificent Desolation	2005	3D				
MJTMM	Michael Jordan To the Max	2000	GSF				
MOE	Mysteries of Egypt	1998	NGD				
MOF	Magic of Flight, The	1997	MFF				
MOTGL	Mysteries of the Great Lakes	2008	SN				
MOTN	Mystery of the Nile	2005	MFF				
Mummie3D	Mummies 3D	2008	3D				
Mummies	Mummies: Secrets of the Pharaohs	2007	GSF				
MVA	Monsters vs. Aliens: An IMAX 3D Experience	2009	3D				
MysticInd	Mystic India	2005	GSF				
NASCAR	NASCAR 3D: The IMAX Experience	2004	3D				
ND	Neelkanth Darshan	2005	unk				
Niagara	Niagara: Miracles, Myths, and Magic	1987	NGD				

April 2009 Bookings Count

#	Film	#	Film	#	Film	#	Film
190	MVA	5	HaunCast	2	MysticInd	1	JGWC
59	UnderSea	5	HumanBod	2	NASCAR	1	Kilimanj
29	SeaMonst	4	AEK	2	Niagara	1	LivingSe
27	FMTTM	4	CRA	2	OW3D	1	LOLL
20	DinoAliv	4	Everest	2	Pulse	1	MJTMM
17	D&W3D	4	OO	2	ToFly	1	ND
17	DS3D	4	Supespee	2	WS3D	1	Ozarks
17	WildOcea	3	Cyberwor	2	WTW	1	RATW
14	GCA	3	GP	1	3DSun	1	Rheged
11	Mummies	3	ITD	1	AIWC	1	SAL
9	Alps	3	MOE	1	Alamo	1	SC
9	FON	3	MOF	1	Alaska	1	SI
8	Animalop	3	MOTN	1	ATSOT	1	SM3
8	FightPil	3	Roar	1	Beavers	1	SpaceEle
8	MOTGL	3	SAA	1	BP	1	SU
7	HOTB	3	Watchmen	1	CTPA	1	TR
7	Mummie3D	2	Amazon	1	DinoGOP	1	Trex
7	Sharks3D	2	Bears	1	DIS	1	TRF
6	Bugs	2	CDS	1	DOL	1	TTL
6	L&C	2	CV	1	Dolphins	1	VOTDS
6	MagDes	2	DarkKnig	1	Extreme	1	Vulcania
6	SpaceSta	2	Galapago	1	FOK	1	WATE
6	U23D	2	Greece	1	FSOS	1	ZionCany
6	VanGogh	2	JAC	1	GC		
5	AfricAdv	2	JTM	1	HCBTD		

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold**.

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BFI 1066 Boucher Crescent Manotick, ON K4M 1B3 CANADA Tel: 613-692-9856 Fax: 613-692-9857 www.bigfilms.ca</p> <p>Carolina Improv Company 1240 Ocala St. Myrtle Beach, SC 29577 USA Tel: 843-448-2878</p> <p>Check Entertainment Los Angeles, CA USA</p> <p>Cinedigm Digital Cinema Corporation 55 Madison Avenue, Suite 300 Morristown, NJ 07960 USA Tel: 973-290-0080 www.accessitx.com</p> <p>Cinema Group, Inc. CGI 464 S. Ranch Drive Alpine, UT 84004 USA Tel: 801-772-0860</p> <p>Cinemark USA, Inc. 3900 Dallas Parkway South, Suite 500 Plano, TX 75093 USA Tel: 972-665-1000 www.cinemark.com</p>	<p>Consumer Electronics Associ- ation 1919 S. 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PO Box 6551 Woodland Hills, CA 91365 USA Tel: 818-679-4484 http://jupiter9productions.com</p> <p>K2 Communications K2 880 Apollo Street, Suite 239 El Segundo, CA 90245 USA Tel: 310-524-9100 Fax: 310-524-1540 www.k2communications.com/</p> <p>Keong Emas IMAX Theatre Taman Mini Indonesia Indah Jakarta, Timur 13560 INDO- NESIA Tel: +62-21-840-1021 Fax: +62-21-840-1028</p> <p>La Geode 26 avenue Corentin Cariou Paris, 75019 FRANCE Tel: +33-1-4005-7904 Fax: +33-1-4005-7906 www.lageode.fr</p> <p>Liberty Science Center Liberty State Park 222 Jersey City Blvd Jersey City, NJ 07305-4699 USA Tel: 201-451-0006 Fax: 201-451-6383 www.lsc.org</p> <p>MacGillivray Freeman Films, Inc. MFF PO Box 205 Laguna Beach, CA 92652 USA Tel: 949-494-1055 Fax: 949-494-2079 www.macfreefilms.com</p> <p>Malco Theatres Inc. 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Putnam Ave, Suite 103 Greenwich, CT 06830 USA Tel: 203-661-5678 Fax: 203-661-5556 www.nationalgeographic.com/ tv/index.html</p>	<p>National Geographic IMAX Theater Victoria 675 Belleville Street Victoria, BC V8W 1A1 CAN- ADA Tel: 250-953-4629 Fax: 250-480-4830 www.imaxvictoria.com</p> <p>National Museum of Natural History PO Box 37012 Washington, DC 20013-7012 USA www.mnh.si.edu/imax/</p> <p>National Science Foundation 4201 Wilson Blvd. Ste 885 Arlington, VA 22230 USA Tel: 703-292-8600 www.nsf.gov</p> <p>nWave Pictures 282 Rue Des Allies Brussels, B-1190 BELGIUM Tel: +32 2 347 63 19 Fax: +32 2 347 24 54 www.nwave.com</p> <p>Ontario Science Centre 770 Don Mills Road Toronto, ON M3C 1T3 CAN- ADA Tel: 416-429-4100 Fax: 416-696-3135 www.ontariosciencecentre.ca/</p> <p>Orbita Max Diputacio 279 Barcelona, 08007 SPAIN Tel: +34 93 505 2030 Fax: +34-93-505-20-29 www.orbitamax.com</p> <p>Paramount Pictures Corpora- tion 5555 Melrose Avenue Hollywood, CA 90038-3197 USA Tel: 323-956-5000 www.paramount.com</p> <p>Primesco Communications, Inc. 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Directory, cont'd

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Tel: 865-922-1123
Fax: 865-922-3188
www.regalcinemas.com

Reuben H. Fleet Science Center
PO Box 33303
San Diego, CA 92163 USA
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RPG Productions, Inc.
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www.smm.org

Science North **SN**
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Tel: 705-522-3701
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www.sciencenorth.ca

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www.tsck.org.kw

ShoWest
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Fax: 323-525-2396
www.showwest.com/

SK Films, Inc. **SKF**
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www.skfilms.ca #

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www.stephenlow.com

Summerhays Films, Inc. **SFI**
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Fax: 858-546-8670
www.oceanosis.org/
behindthescenes/
summerhays.html

Summit Entertainment **SE**
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www.summit-ent.com/

SV2 Studios
4836-D Tower Road
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Tel: 336-202-4777

www.sv2studios.com/
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Lehi, UT 84043 USA
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Fax: 313-982-6231
www.thehenryford.org

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Tel: 310-369-3423
www.foxmovies.com

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850 West 34th Street
Los Angeles, CA 90089-2211 USA
www.usc.edu

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Burbank, CA 91521 USA
Tel: 818-560-2039

Warner Bros. **WB**
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Tel: 818-954-6000
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Giant-screen Consultant

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SHORTS

Monsters Vs. Aliens has giant start

Dreamworks Animation's *Monsters Vs. Aliens* opened March 27 on 7,600 screens in 4,100 domestic theaters, including a record 2,000 conventional digital 3D screens and 143 IMAX 3D screens, 62 of which were digital. It grossed \$59.3 million in its first weekend, \$5.1 million of which came from the IMAX houses: 8.6% of the revenue from 1.9% of the screens. It was the third best three-day opening weekend for an IMAX release, after *The Dark Knight* and *Watchmen*.

The second weekend was also strong, with \$3.1 million in domestic grosses, out of a total take of \$32.6 million. The animated comedy, which stars the voices of Reese Witherspoon, Keifer Sutherland, Seth Rogen, Hugh Laurie, and Stephen Colbert, has grossed \$252 million worldwide to date.

Harry Potter moved again

Harry Potter and the Half Blood Prince will open in conventional and IMAX theaters on Wednesday, July 15, two days earlier than its previously announced release date. This will be a small relief to the millions of fans who were dismayed when Warner Bros. announced late last summer that the opening would be pushed back from November 2008 to July 2009.

Half-Blood Prince is the sixth film in the blockbuster fantasy franchise, and the fourth to be released in an IMAX DMR edition. The series will conclude with *Harry Potter and the Deathly Hallows*, which will be released in two parts, the first in November 2010, and the second in July 2011.

Registration open for GSCA meet

Registration for the Giant Screen Cinema Association's fall conference and trade show in Indianapolis, IN, is open. The conference will be held from Sept. 21-23, with a Dome Day in Cincinnati on Sept. 24. The meeting will include screenings of

as many as ten new films, sessions on films in progress and in development, panel discussions, committee meetings, and an awards dinner on the first night. The trade show will highlight filmmakers and other suppliers to the industry.

As an incentive to register early, the association is entering all those who register and pay in full by June 30 into its "Suite-stakes," a drawing for a free stay (during the meeting) in the Governor's Suite at the conference hotel, the Hyatt Regency Indianapolis. The drawing will be held on July 2.

To register, and for more information, visit www.giantscreencinema.com.



Monsters Vs. Aliens

MFF is making non-LF surfing doc

Greg MacGillivray is working on *Hollywood Don't Surf* (wt), a theatrical "comedy documentary" on surfing, the first non-LF film he's directed in 33 years. He says the 80-minute film will show "how Hollywood's superficial view of surfing culture influenced popular culture, and [tell] the story of what happened when real surfers tried to change that." Being shot on digital HD, the movie includes interviews with directors Quentin Tarantino, Francis

Ford Coppola, and Steven Spielberg, and actors Gary Busey, Jan Michael Vincent, and Sean Penn, speaking about how the movies affected the surfing world. The film is set to be released in early 2010.

Before entering the giant-screen world with *To Fly!* in 1976, MacGillivray made three surfing documentaries, and in the late 1970s he shot aerial sequences for several Hollywood features, including *The Shining*.

Outside In clip screened in Jersey

A new 90-second clip from *Outside In*, Stephen van Vuuren's "homemade" giant-screen film, was screened at the Liberty Science Center in Jersey City on April 7, at an event hosted by Acer Computer. The company covered the cost of the filmout by RPG Productions to promote five new lines of computer systems.

Outside In uses actual imagery from the Cassini probe and other NASA space missions to "meld non-narrative visual poetry and science documentary into a spiritual experience for audiences." (See *LF Examiner*, Summer, 2008.) The film is set for release in 2011.

Burton's Alice in IMAX 3D

Tim Burton's *Alice in Wonderland*, a new version of Lewis Carroll's classic fantasy tale, will be released in an IMAX 3D edition in March 2010, simultaneously with its wide release in conventional 2D and 3D theaters. The film, made with a combination of live-action shooting and performance-

capture computer animation, stars Johnny Depp as the Mad Hatter, Anne Hathaway as the White Queen, and Mia Wasikowska in the title role. It is the third film in the five-picture deal Imax Corporation made with the Walt Disney Company last November (see *LF Examiner*, December 2008).

Also starring are Helena Bonham Carter as the Red Queen, Alan Rickman as the Caterpillar, Crispin Glover as the

(see *SHORTS* on page 17)